GENE LEBELL'S

GRAPPLING WORLD

The Encyclopedia of Finishing Holds

Featuring

"Judo" GENE LeBELL'S

Champion Student

"The Armenian Assassin

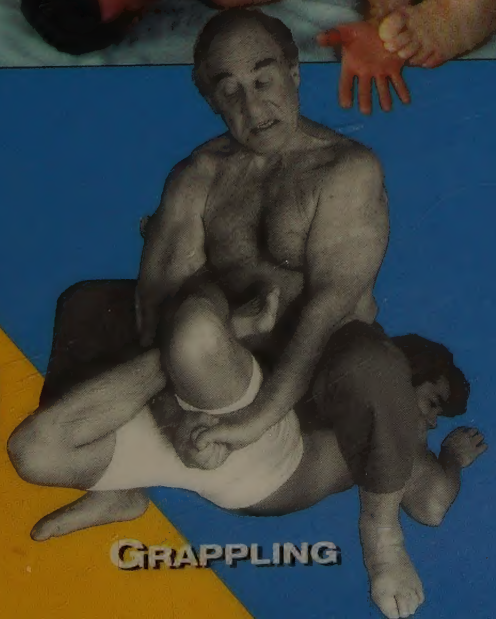
GOKOR CHIVICHYAN

and Friends

JUDO

3RD EDITION

Over 950 Finishing Holds



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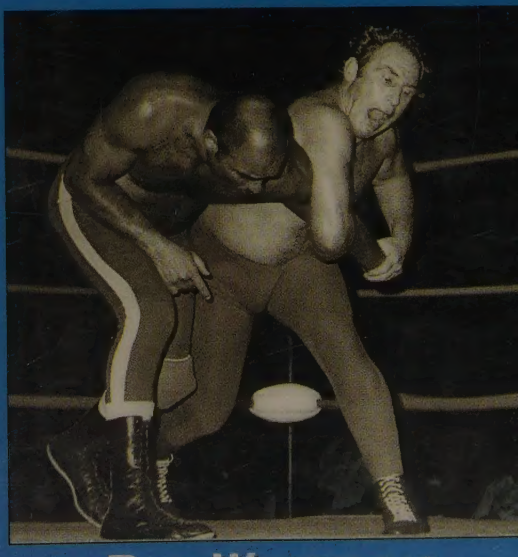

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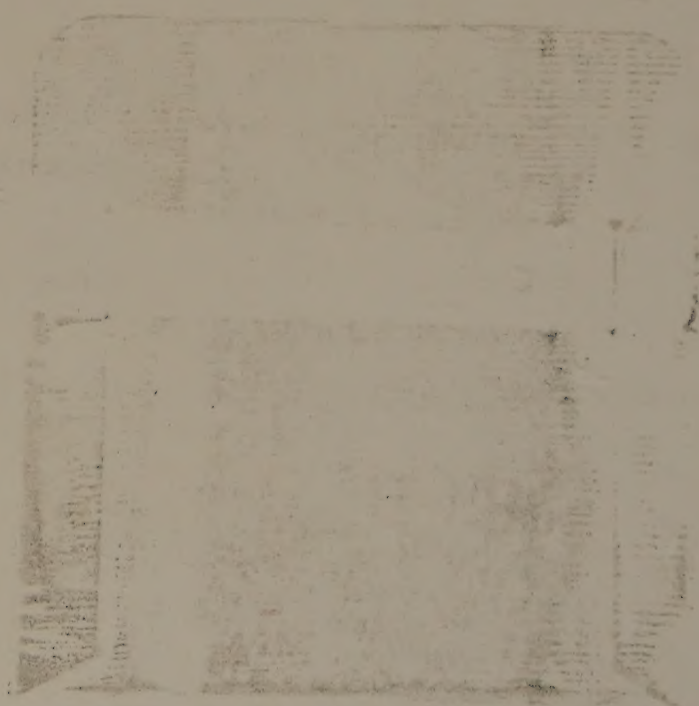

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GRAPPLING WORLD

Featuring Gene's Champion Student Gokor "The Armenian Assassin" Chivichyan and Friends.

THE ENCYCLOPEDIA OF FINISHING HOLDS

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Neither the author nor the publisher assumes any responsibility for the use or misuse of information contained in this book. The illustrations and text in this book are for entertainment purposes only. Any injury or injuries which may result from such acts are solely the responsibility of the reader.

In the event the reader practices any of the grappling techniques or holds in this book, he does so at his own risk. The grappling techniques and holds should be studied and practiced only under the guidance of a qualified instructor. A minor should not practice any of the grappling techniques or holds in this book unless he has parental approval and is under the guidance of a qualified instructor.

Before beginning any type of physical exercise, including anything shown in this book, the reader should be examined by his physician and given a clean bill of health.

Each person utilizing any grappling technique should understand that he has sole control over the intensity and duration of the technique or hold, including all that are shown in this book. Any grappling technique or hold should always be done slowly and smoothly without any sudden jerking motion and always with respect for the practice opponent's request that the hold be released.

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- **The Godfather of Grappling – The Only Authorized Autobiography**
- **The Grappling Club Master – The Toughest Club in Town**
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Wall, Bob
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Wendy aka Billie
Witz, Stan "The Man"
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Wong Way Street, Harry
Young, Robert "Rainbow"

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FOREWORD

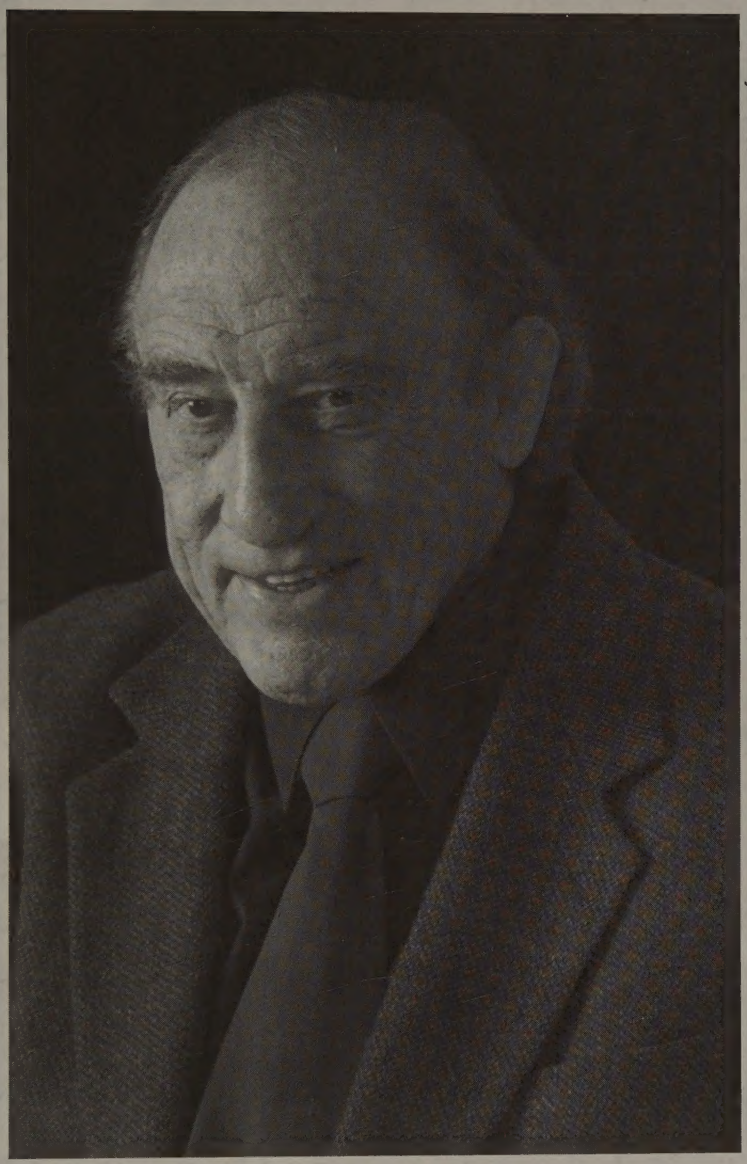
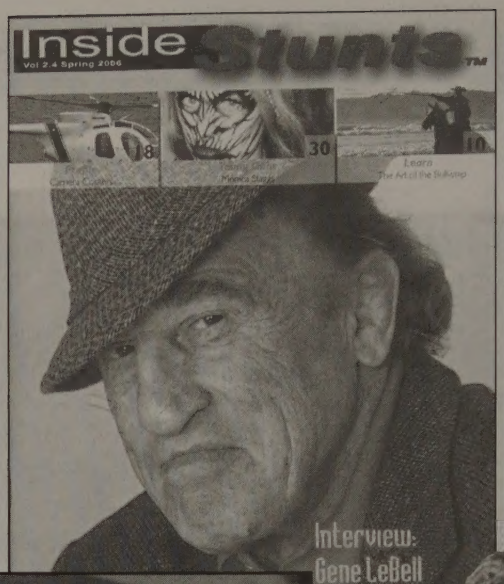


Photo by Rick Hustead

When a teacher dies, a world of knowledge is lost forever. That's why I have no secrets. When I die, cast my ashes to the four winds. For as long as my students and their students live and teach, I will live forever.

With Love, Gene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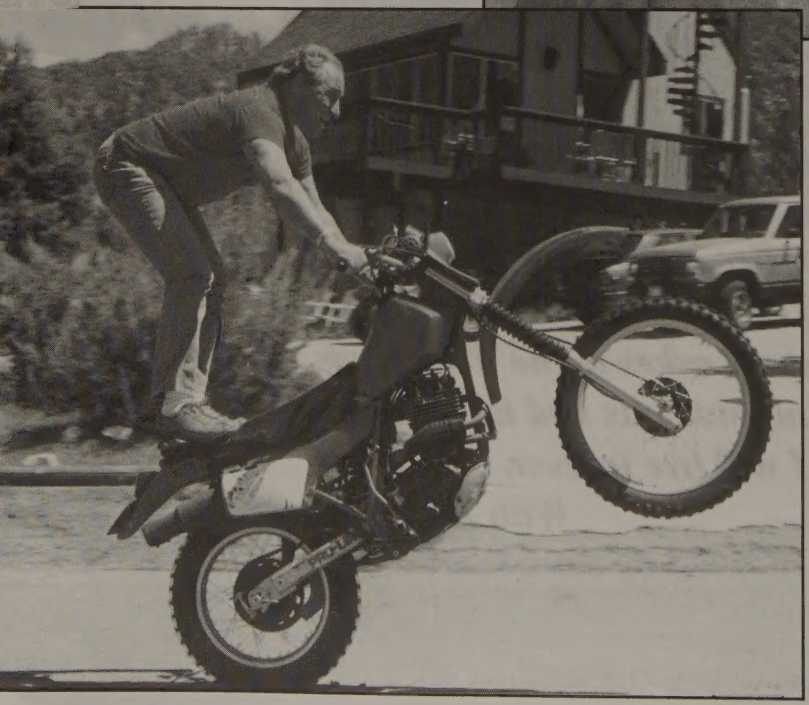
Gene LeBell



HELMS.... ATHLETIC FOUNDATION
FOUNDED
1936

What would you be if you sparred with Sugar Ray Robinson, rubbed shoulders with Joe Louis, Rocky Marciano and Muhammad Ali; were taught to grapple by Ed "Strangler Lewis" and Lou Thesz; exchanged ideas with Lee Jun Fan and Dan Inosanto while they were formulating the art of *Jeet Kune Do*; traded techniques with Edmund Kealoha Parker Sr. while he was developing the *Infinite Insights into Kenpo Karate*; Swapped knowledge with the leading martial arts practitioners (*all styles*) since the 1940's and your Mother managed the West Coast mecca of boxing and wrestling, the Olympic Auditorium, for 38 years while you were growing up? You competed in Judo contest throughout the world – and won the AAU National Overall Judo Championship twice. Fought the #5 ranked boxing Light Heavyweight contender in the world in a boxing vs. martial arts content – and won! Became a professional wrestler and won the NWA World's Heavyweight Wrestling Championship.

You would be a lethal cross training Gene LeBell or the "Toughest Man Alive."

The martial arts in turn catapulted Gene into his second, "reel-life" career of fifty-plus years as a TV/movie stuntman and actor. It is ironic that in his first career he never lost a fight, but in his second career, which consists of more than 1,001 movie and TV stunts, he never won a fight! His philosophy of always giving 110% also catepulted him to the top of this profession. Instead of a long list of film credits, Gene's stunt career can be summed up by having worked with three "*Supermen*," four "*Batmen*," three *Tonight Show* hosts, the *Real* Mickey Cohen, Gorgeous George, Muhammad Ali, Bruce Lee, Elvis Presley, Hulk Hogan, Andy Kaufman and later working with the actors playing them. He worked on the original *Beverly Hillbillies* and *Starsky and Hutch* TV shows and much later the movie sequels.

He was awarded the *Helm's Olympic Foundation Award* and was voted into the *Black Belt Hall of Fame*. In 1998 Gene was also selected for *Inside Kung-Fu's Hall of Fame* (he is listed as "America's Greatest Living Grappler"). For his countless contributions to the martial arts he received the *Martial Arts SuperShow's Lifetime Achievement Award* at the 2005 MA SuperShow and World Conference in Las Vegas.

In wrestling he has recieved the *Cauliflower Alley – Iron Mike Award*, the *Frank Gotch Hall of Fame Award*, *Slammers Legends Award* and the *George Tragos/Lou Thesz Professional Wrestling Hall of Fame Award.*

Because of his background in both boxing and wrestling he was chosen over 200 other would-be referees to referee the Boxer vs. Wrestler event between Heavyweight Boxing Champion Muhammad Ali and All Japan Heavyweight Wrestling Champion Antonio Inoki. He has also received recognition from the City of Los Angeles for his time and dedication in assisting the Los Angeles Police Department to develop new arrest and control tactics.

People ask Gene, "Would you rather compete or teach?" His answer has always been, "You compete one-on-one, for a short time, which is rewarding. However, as a teacher you may have a thousand students and therefore it is a thousand times more rewarding. And you can teach for the rest of your life. It is gratifying to know that you have changed someones life for the better by giving them knowledge that will last them a lifetime." Gene always leaves his students with: "When I die cast my ashes to the four winds.... in my students I live on. I believe I will not be dead until the last of the students of my students have passed away."

Website: www.GeneLeBell.com

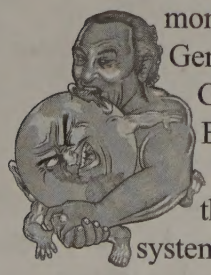
Biography of Gokor Chivichyan

Gokor Chivichyan was born in Yerevan, Armenia, in the former Soviet Union. Gokor started practicing the uniformed martial art of sambo when he was five. This art combines many of the moves in judo and amateur and pro-wrestling. Now his resume includes judo, jujitsu, greco-roman and freestyle wrestling, boxing, karate, kickboxing, sambo and grappling.

In 1980, Gokor came to the United States. He went to many martial art schools to train, but then found himself at Gene LeBell's door. The rest is grappling history.

Gokor has a reputation for winning championships in different styles of martial arts. Now he has made a reputation for his teaching ability which many say is second to none. His classes range from the novice level to very experienced martial artists, as well as children's classes. He has taught law enforcement officers, celebrities, stunt people and professionals from all walks of life.

In 1998 he was named *Black Belts Judo Instructor of the year*. Gokor's proudest moment was being selected by Gene LeBell as the Professor of Grappling. He is the Master Examiner of ***Gene LeBell's Grappling World***. Gokor is the heir to the Gene LeBell system of grappling.

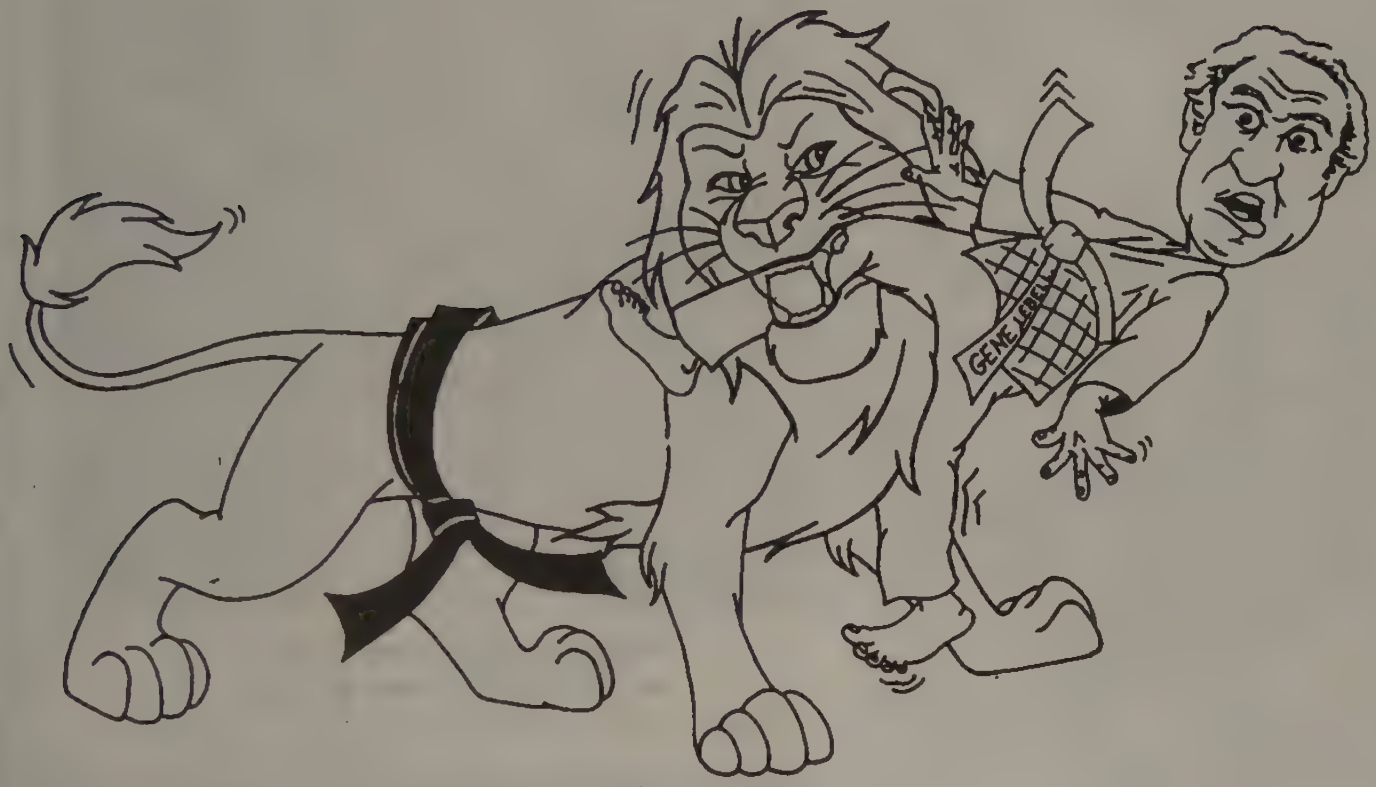


Website: www.Gokor.com
E-mail: Gokor@Gokor.com

The Chivichyan family, left to right: Arthur, Karren, Narine and Gokor.

CHAPTER 1

GRIPS & HANDLES



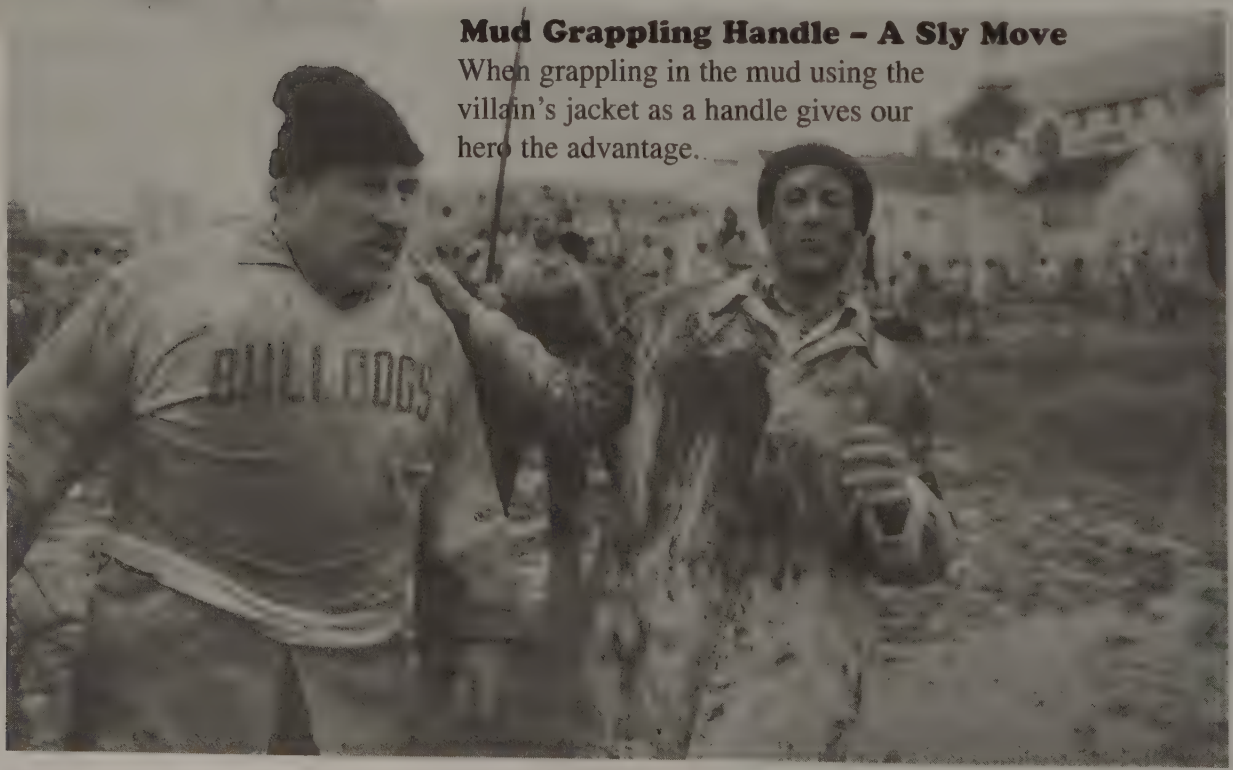
I AM NOT LION

BITING IS A GOOD GRIP

A LEG IS A GOOD HANDLE

Suitcase Handle – The Porter's Carry
This technique is good for getting out of town in a hurry.

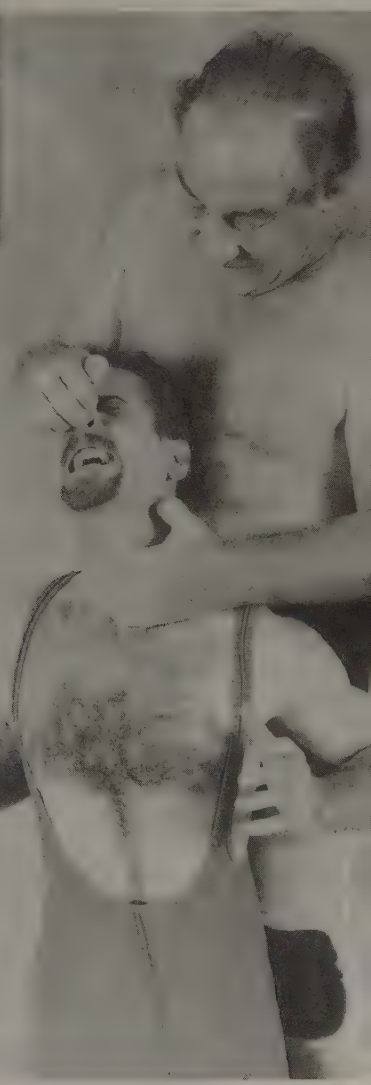
Gripping Opponent's Hair on his Chest from Behind
Some wrestlers would say a point for a go-behind.



Mud Grappling Handle – A Sly Move
When grappling in the mud using the villain's jacket as a handle gives our hero the advantage.

Hair Handle (Short Hair)

Nose Handle
(Be sure your opponent does not have a cold)



Ear Handle

Grabbing the Hair is a Good Handle (Long Hair) Eric Paulson
Grab your opponent's hair or pigtail with your right hand. Jam your right forearm and elbow into his neck to control his upper body. Your left hand is ready to go to work.

Grabbing the Hair Sometimes is Not a Good Handle

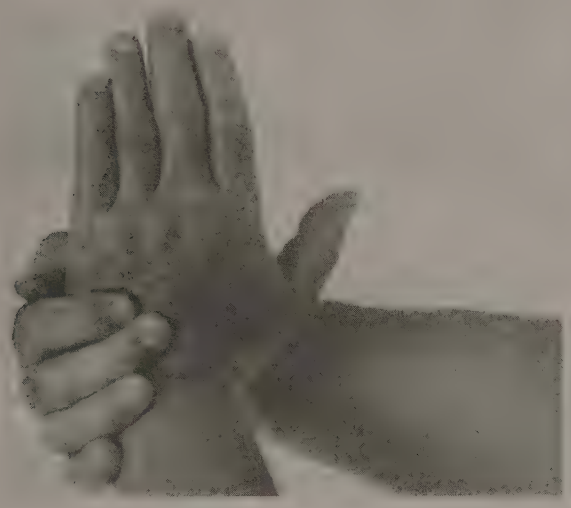
Using your right forearm, grab your opponent's hair in the back with your right hand, forcing him to bend over. Now you have a choice of many techniques you can do with your left fist or hand. Continue to pull his head down by using his hair as a handle.

Continue to pull your opponent's hair in an effort to force him to bend forward. You must use skill in attempting this technique, not strength. Not all holds work on all people. Unfortunately, I grabbed the wrong handle.

I still have a firm grip on my handle, which is his hair. I keep eye contact with my opponent in an effort to intimidate him.

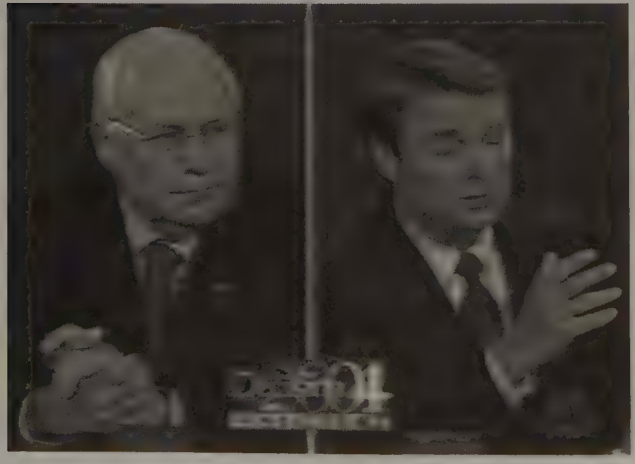
Not all eye contact works on all people. My opponent is trying eye contact to intimidate me, but I look the other way as a counter.

Your Hand Grip is the Foundation for Most Grappling Techniques. The Following are the Most Effective Hand Grips.



Four-Fingered (No Thumb) Wrist and Palm Grab

The middle finger of your right hand should notch in your wrist. Your thumb should be on the same side as your fingers. This is a pulling or a ripping technique using your right hand for the pull.



Vice President Dick Cheney (left) seems to be using Gene LeBell's three-finger grappling hand grip to gain advantage during the nationally televised 2004 Presidential Debates. This is not an endorsement of Cheney or his worthy opponent, Senator John Edwards (right).

Open Three-Finger Grip

This grip may not be as well known as other grips, but it is one of the very best. Clasp your hands together placing your right thumb between the index and middle finger of your left hand.

Closed Three-Finger Grip

Close your fingers, wrapping them around your hands. The reason this way of grabbing is effective is because the circumference is the right grip for maximum leverage. You have a strong grip because your grabbing hand covers more surface. Squeeze your index finger and thumb together.

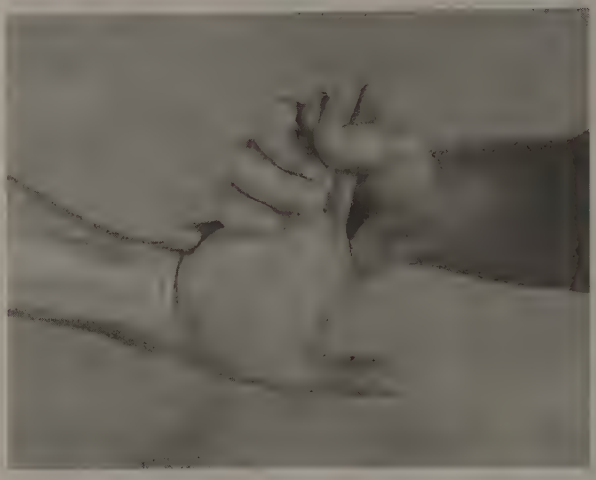
Open Full Hand Grip
Clasp your hands together with your thumbs extended.

Closed Full Hand Grip
Close your hands, wrapping your fingers and your thumbs around each hand.

Grab Fingers with Fingers
Grab four fingers with four fingers. Lock them tightly together closing your fists firmly. Pull on all of your fingers at the same time, not just one or two. One finger as a hook is not as strong as four fingers hooking. Also known in some circles as an Indian grip.

Fingers Interlocked
DON'T EVER USE! This is definitely a "No-No" AND NOT TO BE USED IN PRACTICE OR IN COMPETITION. Intertwining your fingers together and pulling them apart is a very easy way to dislocate your own knuckles.

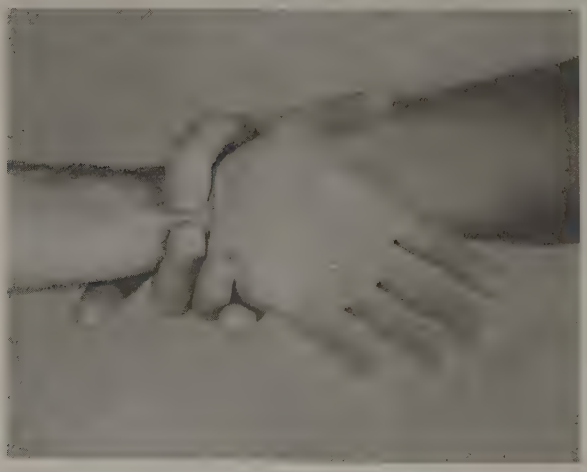
Two-Finger Grab with Two Hands



Three-Finger Grab with One Hand

Four-Finger Grab with Two Hands

Inside Wrist Grab



Outside Wrist Grab

Two Hand Wrist Grab

Two Finger and Thumb Grab

To climb a rope or pickup an article like a hammer, a glass of water, a coin that dropped on the ground, you need your thumb. You can make it very difficult for an opponent to grab you, if you can secure his/her thumb.

1. This is a two-fingered thumb grab from the inside. Your right hand grabs opponent's right hand. A two-finger thumb grab secures your opponent's thumb against his index and middle finger.

2. This is a two-fingered thumb grab from the outside. Your left hand grabs your opponent's right hand. Your thumb catches your opponent's thumb.

3. Your left hand grabs your opponent's right hand. A two finger variation, where the thumb is held secure by the index and middle finger instead of the thumb. Use a tight grip to prevent your opponent from getting his/her thumb loose.

4. Your left hand grabs your opponent's left hand. Note: the opponent's thumb is caught in the palm of your left hand. This makes it very difficult for your opponent to grab you in any way. The thumb grabs can be used by grabbing one, two, three or four fingers depending upon the size of your hand. I prefer grabbing the thumb and two or three fingers.

5. Wristlock using a two-finger thumb grab. Grab your opponent's right thumb and two fingers with your right hand. Your left hand grabs the back of your opponent's right hand in a firm grip.
To put a wristlock on your opponent, raise your opponent's wrist and turn it counterclockwise. Keep your opponent's wrist close to your upper body. The separation here is for viewing purposes only. When I do this technique I bend my legs and I am right under my opponent's wrist.

Two Finger Grab and Finger Lock

1. You can control your opponent's right hand with a thumb and two-finger grab. You attack your opponent as if your going into a right sided shoulder throw.

2. You lift your opponent's right arm over your head and duck under the right arm.

3. Grab your opponent's wrist with your right hand, holding it up as you pull the two locked fingers and thumb toward your body. Be careful when practicing this technique because it is easy to break or dislocate the kuckle joints.

Three Fingered Grip into a Go Behind

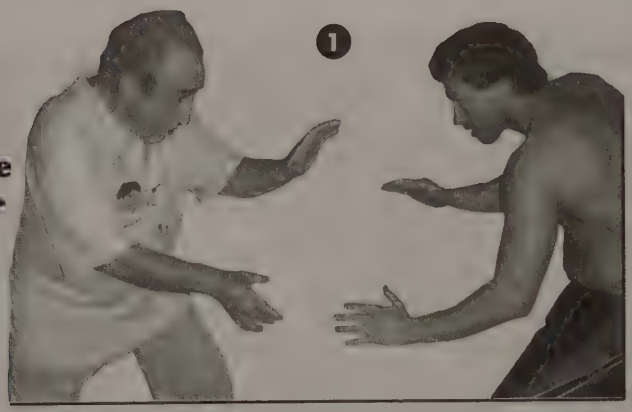
1. Grab your opponent's thumb and at least two fingers. Your opponent needs his or her thumb to grab you.

2. Pull your opponent's arm straight by turning sideways and pulling on the thumb and fingers.

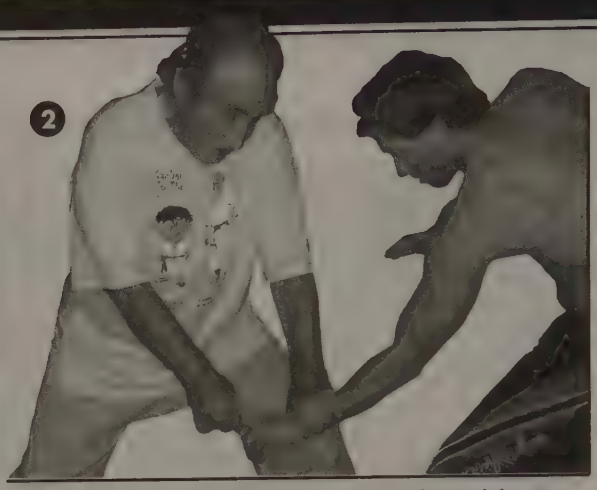
3. From behind wrap your left arm around your opponent's neck controlling the body. Pull your opponent's neck and head back.

4. From this position you can do many things. Stick your chest out holding the neck while pulling the fingers back and you have an elbow lock. You can walk your opponent backward to get her out of a room. For me, there are a hundred and four posibilities. My favorite is a keylock choke done on the neck.

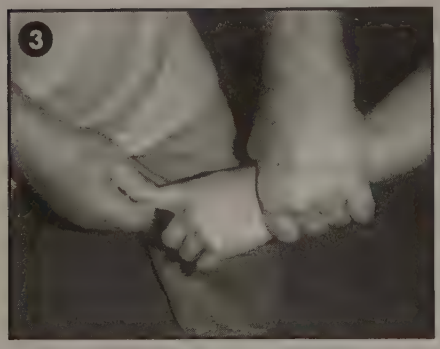
Index Finger Knuckle Breaker



1. You are facing your opponent who doesn't have a gi or clothes to grab, so you do the next best thing – you grab a part of his body.



2. Grab your opponent's left wrist with your left hand and grab his left index finger with your right index finger and thumb. You can grab any finger.

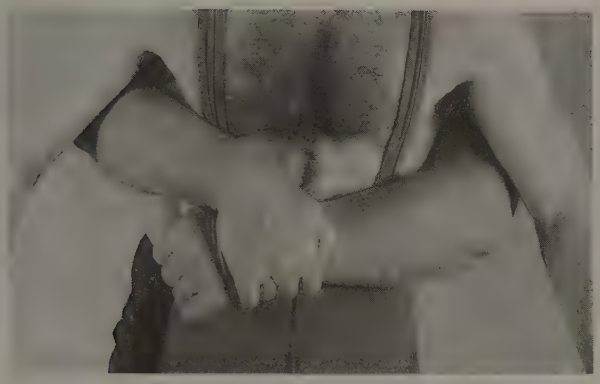


3. You have a secure grip with your left hand on your opponent's left wrist holding a firm grip right above your opponent's index finger and knuckle with your right hand.

4. Pull your opponent's left arm and force your opponent to the ground by applying pressure to his left index finger with your right hand using thumb pressure.

5. The weight of your left knee is controlling his left forearm as you continue to put pressure on his left index finger. You might want to take your left hand off his left wrist for a moment so you can grab his hair and bounce his face on the mat or the ground.

6. A close-up of the correct form. When you are through bouncing his face off of the mat with your left hand, grab his left wrist and press it against the ground. The weight of your knee is still controlling his left forearm. To put pressure on the knuckle joint, note the thumb presses down as your right hand controls the end of his finger. It is easy to break or dislocate a person's finger, so don't use this technique in jest.



Grab Back of Hand and Wrist (No Thumb) Attack from Behind Gut Wrench Variation

Grab Back of Hand and Wrist (Thumb Around) Attack from in Front

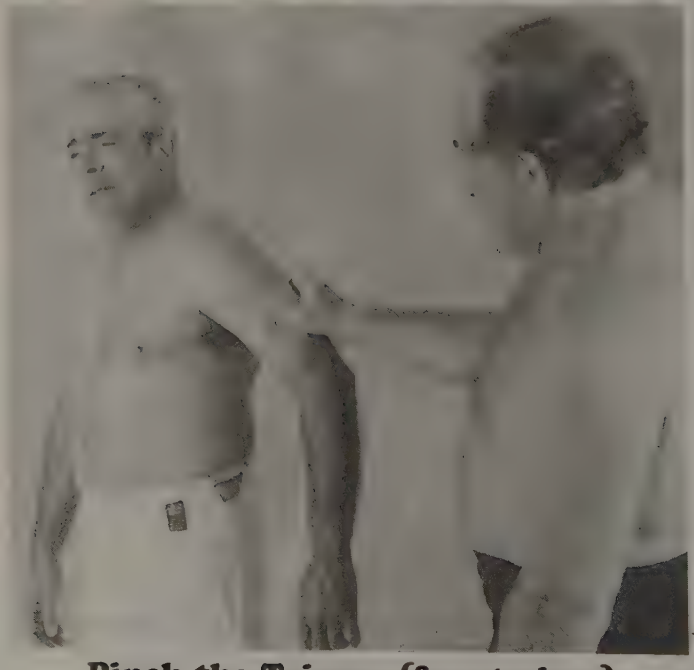
Attack from Behind, Grab Fingers with Fingers in the Front (Indian Grip)

James Caan's One-Handed Mafia Grab from in Front

Pinch Grips

Pinch a Neck

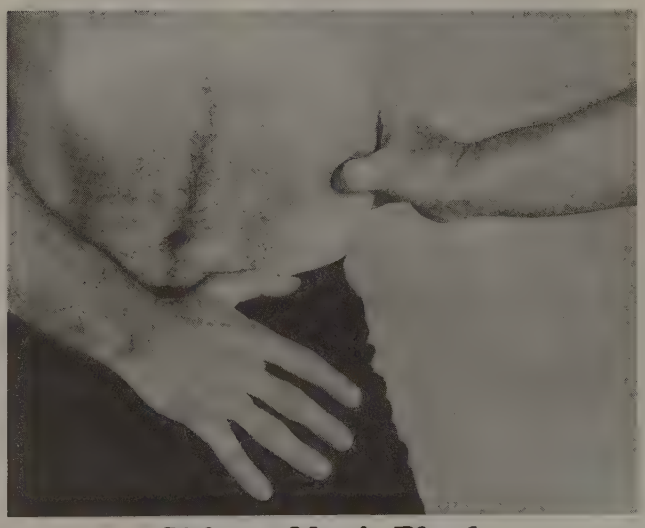
Pinch a Neck with an Ear Handle



Pinch the Triceps (front view)

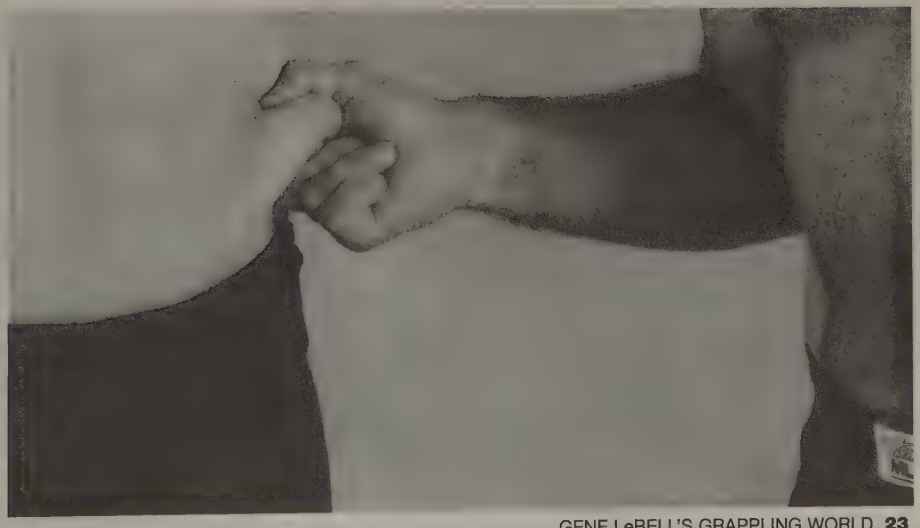
Pinch the Triceps (back view)

Pectoral Pinch



Skinny Man's Pinch

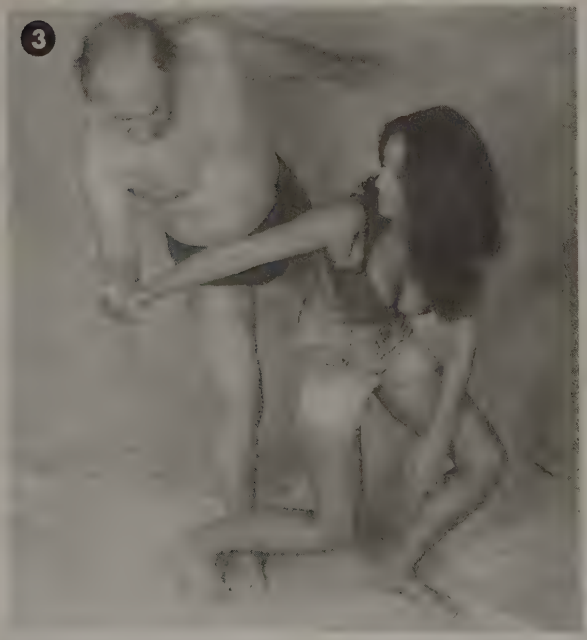
Fat Man's Pinch (Better Handle)



Wrist and Thumb Handle – Monica's Revenge

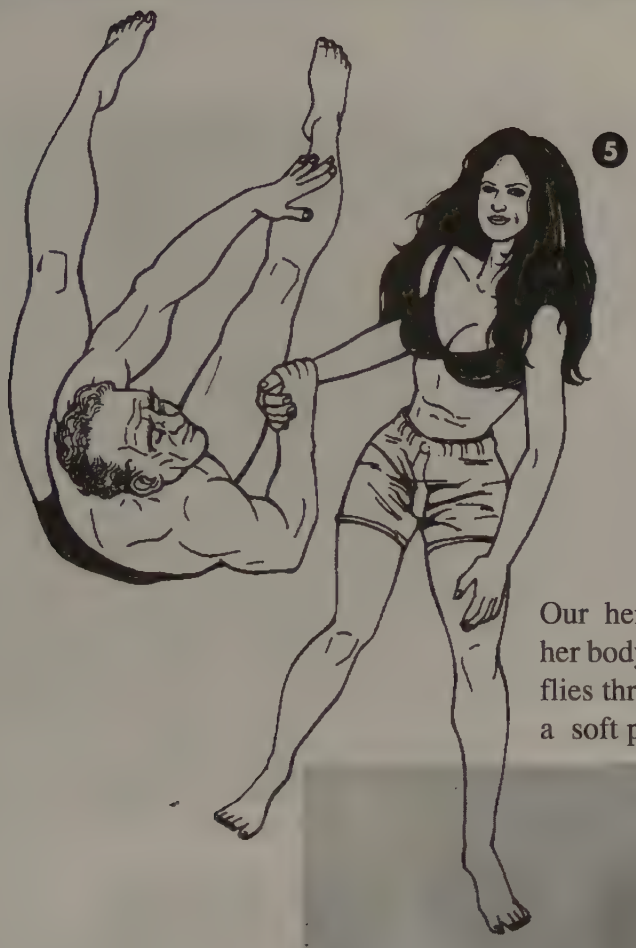
The villain reaches for the little lady with a right-handed lead.

The little lady grabs the villain's right wrist for a handle. She starts to pivot to her left.



The little lady has a firm grip on the villain's right wrist. She blocks his lower right ankle and shin with the inside of her lower right calf. She continues to turn to her left getting the villain to lean forward and off-balance.

Our heroine slides her right hand down to get a thumb and palm handle. She continues to turn to her left while straightening her right knee lifting both of the villain's feet off the ground. He starts to fly through the air with the greatest of ease.



Product Reviews by Matt Furey

Gene LeBell's Grappling World: The Encyclopedia of Finishing Holds

On pages 20-21, the great showman had a scantily clad babe with a million-dollar smile and billion-dollar figure performing a one-arm wrist lock on him. As Gene flies through the air, the babe flashes a smile that belongs on the cover of every beauty magazine in America. When reading further I noted that the babe was Gene's daughter. Damn. I can't think of a better way to show off your holds than positioning your genetic linage in your book. Well done, sir.

Our heroine continues to turn her body to her left as the villain flies through the air, looking for a soft place to land.

For the young men admiring this photo, you don't have to look at the lady's "form" any longer, since the throw is complete. Now just come help the villain back to his feet.

Adams' Apple and Carotid Grab

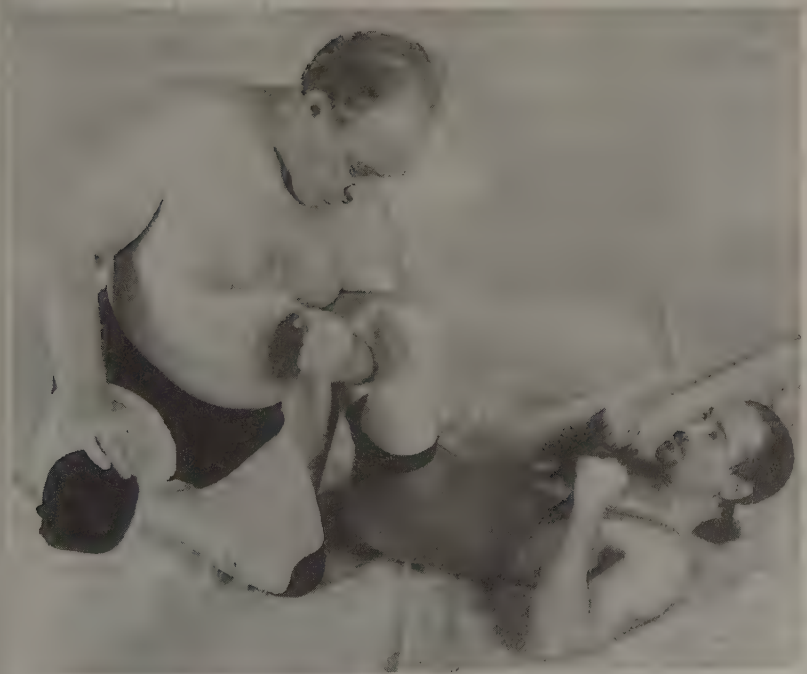
Adams' Apple and Carotid Grab with Below-the-Ear Thumb Gouge

One-Hand Finger Mouth Hook

Two-Hand Finger Mouth Hook (Two Hooks are Better than One)

Neck Wrap Around Handle (Using the Side of the Face as a Third Arm)

Above the Elbow Handle

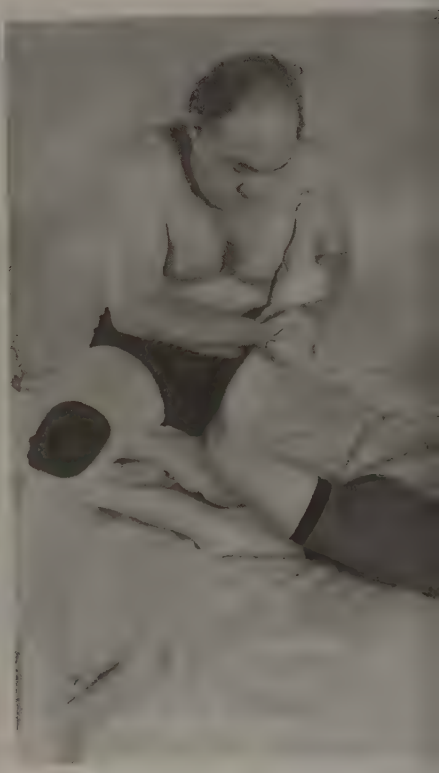


One Arm in the Crook of the Knee (Using the Chest and Armpit as a Third Arm)

One Arm in the Crook of the Knee with a Wrist Grab (Using your Upper Left Thigh as a Third Arm)

Ankle Handle with a Keylock Between his Legs

Wrap Around Ankle Handle with a Wrist Grab Between his Legs



Achilles Tendon Wrap Around with a 3-Finger Grip (Using the Chest as a Third Arm)

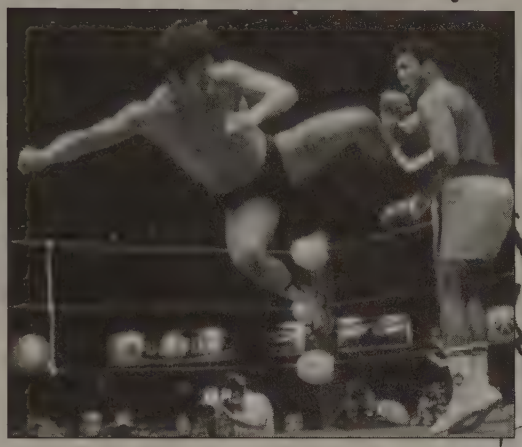
Ankle and Heel Pull

Achilles Tendon In Deep Under Armpit Wrap Around Wrist Grab (On the Outside of his Leg)

Using the Gi, Uniform or Clothing as a Handle

Milo Savage

QUESTION: Who was involved in the first two boxing vs. martial arts bouts in the 20th century?



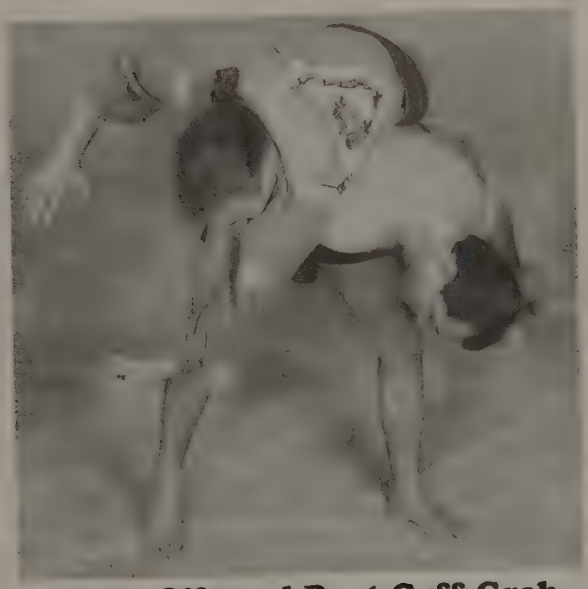
Antonio Inoki

ANSWER: Gene LeBell in a 4th-round KO against light heavyweight boxer, Milo Savage in 1963 and refereeing the Muhammad Ali vs. Antonio Inoki 15-round draw in 1976 in Tokyo, Japan.

GENE & GOKOR'S FAVORITE GI OR CLOTHING HANDLES

Single Sleeve Arm Lift

With your right hand grab the left sleeve of your opponent's Gi to lift his left arm. Make sure that your right thumb is pointing toward his left wrist. With your left hand grab his right sleeve, making sure that your left thumb is pointing toward his right elbow.



Sleeve Lift and Pant Cuff Grab

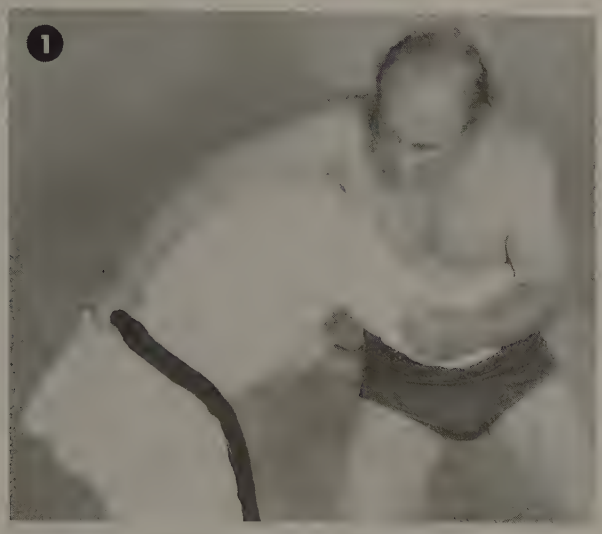
With your right hand grab the left sleeve of your opponent's Gi to lift his left arm. Make sure that your right thumb is pointing toward his left wrist. With your left hand, grab the cuff of his pants. Be sure your left thumb is pointing toward his left ankle.

Hair Handle Throw

This technique works great if your opponent has a lot of hair. The longer your opponent's hair, the better the handle is. Grab the hair on his head with your right hand. With your left hand grab his right sleeve above the elbow with your left thumb pointing toward his right shoulder, pulling him in close to you.

Lift your opponent off the ground using his hair as a handle. In this photo I am doing a hip throw using his hair as one of my handles. There are dozens of throws that you can accomplish using his hair as a handle.

Don't let go of his hair until he hits the mat. This technique hurts. The good news is it doesn't hurt you.



Belt or Obi Handle

Your upper body is on the right side of your opponent's head and neck. With your right hand grab his belt (obi). With your left hand grab your opponent's right sleeve above the elbow with your left thumb pointing toward his right shoulder.

You can do a variety of judo or grappling throws by using his belt as a handle.

Lapel Grab Under Arm Lift

Grab your opponent's Gi or jacket with your right hand between his lapel and left armpit. Keep your right hand down raising your right elbow and lifting his left arm. With your left hand grab his right sleeve at his right elbow with your left thumb pointing toward his right shoulder.

As you turn your head to your left, pull him in close with your left hand and drive your right elbow up, raising his left arm. There are many throws that can be done with this grip.

Shoulder Blade Handle

With your right hand grab your opponent's Gi at the shoulder blade area. You can secure this grip on either side of his head, although Gokor prefers to grab his opponent with both handles on the same side. Assist with your left hand by grabbing his right sleeve.

Above the Waist Grab

With your right arm reach around your opponent's left side under his arm and grab his Gi or coat just above his waist. With your left arm, grab his right sleeve and pull him in close to you.

Double Sleeve Handle Cross Arms

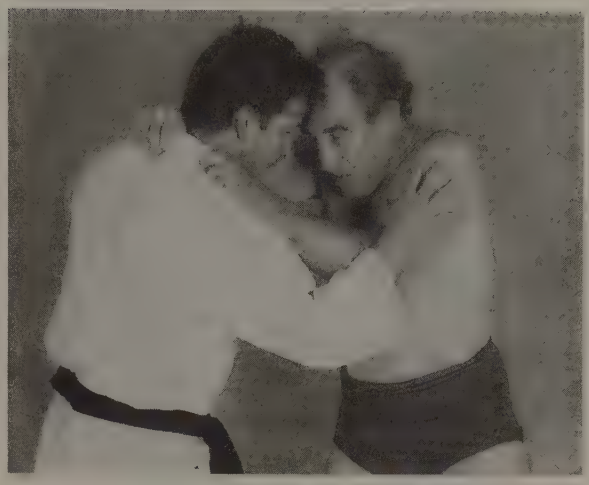
Standing on your opponent's left side, reach under his left arm with your right arm and grab his right sleeve with your right thumb pointing up to his right elbow. With your left hand grab the sleeve of his left arm underneath his wrist. This grip is designed to lock his straight left arm at the elbow when attempting a throw.

Both Hands on the Same Side Bent Elbow Collar Grip Variation

Grab the right side of his collar with your right hand with your palm facing up. With your left hand grab his right sleeve to help get him in close to you and assist with your throw. As you pivot in to your right, curl your right fist toward you for a tighter grip. Bend your right elbow driving it into his right upper arm and armpit lifting him off balance.

One-Hand Underarm Collar Grip

Reaching under his left armpit, grab his collar at the back of his neck with your right hand. Your left hand grabs the right sleeve at his elbow to assist pulling him in close.



Two-Hand Collar Grip

Facing your opponent, grab his collar behind his neck with both hands. Use this grip as a handle to pull him in close to you.

One Arm Neck Handle Variation

Double up your right fist and throw a hook around the back of your opponent's head and neck. A sadistic person might use his right forearm to give a rabbit punch to the back of his opponent's neck. Wrap your right arm around the back of his head and pull him in close. Your left hand grabs his Gi at the elbow to assist. If he doesn't have a Gi or jacket on, grab his right triceps as a handle.

Headlock Handle

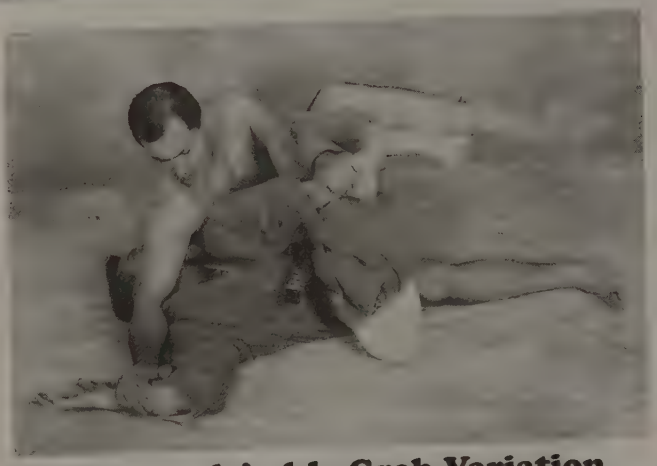
Double up your right fist and throw a hook around the back of your opponent's head and neck. Wrap your right arm around the back of his head and neck and pull him in close. Grab your left hand with your right hand locking his right forearm in the bend of your left elbow.

Single Hand and Leg Grab Variation

Your opponent is on his back and you are standing on his left side. Your right hand grabs his left sleeve at the cuff and your left hand grabs his left pant leg at the cuff. This technique is primarily used to open up your opponent's defensive guard. However, if your opponent tries to squirm off the mat in a cowardly fashion, you can also use these handles to drag him back to the center of the mat.

Scissored Legs Pant Cuff Grab Variation

Your opponent is on his back and your right knee is resting on his lower rib cage. With your right hand, pinch the left side of his neck, using it as a handle. With your left hand grab his left pant cuff on his scissored legs. With a firm grip on his left pant cuff, lower your left elbow forcing the side of your left wrist against his right shin and instep, locking his scissored legs together.



Wrist and Ankle Grab Variation

Your opponent is on his back and you are sitting on your right hip. Reach across his body with your right arm and pin his right wrist to the mat. Reaching under his bent right knee grab his left ankle, which is scissored around his right upper thigh. If you place your left leg over his right instep and push down, you put pressure on his bent right knee.

Two-Hand Pant Leg Grab on a Single Leg

Your opponent is on his back and you are standing. With both hands grab his right lower pant leg on the same side. Shove his right leg to your right side. We primarily use this grip to go into one of a variety of leg locks or simply pull at his pant leg to get to the right side of his body.

This is not meant to be gross. However, the pain is much more excruciating if you grab your opponent's testicles instead of his penis. A good handle is grabbing both at the same time (only works on men).

Grabbing the Groin as a Handle Around his Waist from Behind

Grabbing the Groin as a Handle from Between his Legs from Behind

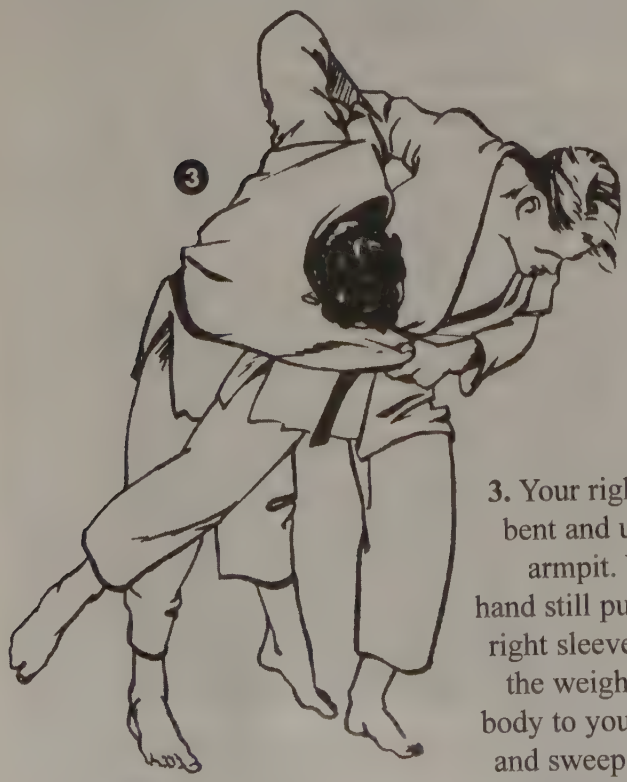
Grabbing the Groin as a Handle Escape from a Side Head Lock from in Front

Grabbing the Groin as a Handle Escape from a Side Head Lock Between his Legs from Behind

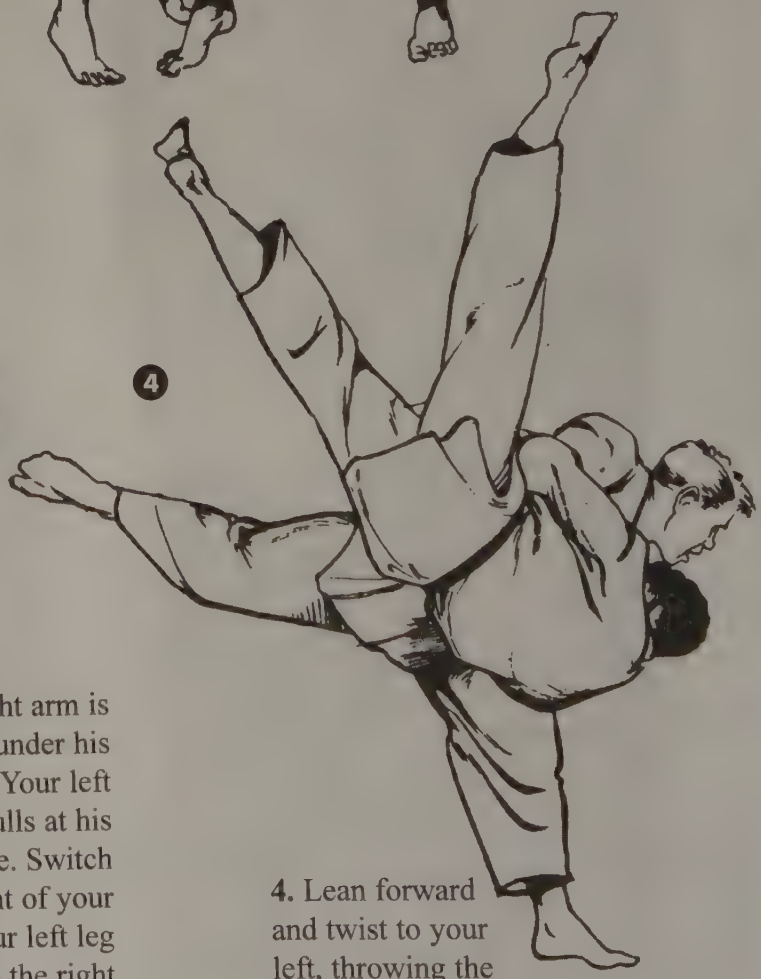
Judo Gi Grips & Handles for an Outer Thigh Sweep – Harai Goshi

1. Grab your opponent in the starting position for judo, left hand on his right sleeve, right hand on his left lapel.

2. Place your right foot between his legs. Turn your body, pulling him forward, off-balance.



3. Your right arm is bent and under his armpit. Your left hand still pulls at his right sleeve. Switch the weight of your body to your left leg and sweep the right thigh against his outer, upper leg.



4. Lean forward and twist to your left, throwing the man over your thigh and hip.

Door Handle

The villain has a knife. Don't turn the door handle to allow the unwanted inside.

Wrist and Inner Thigh Handle

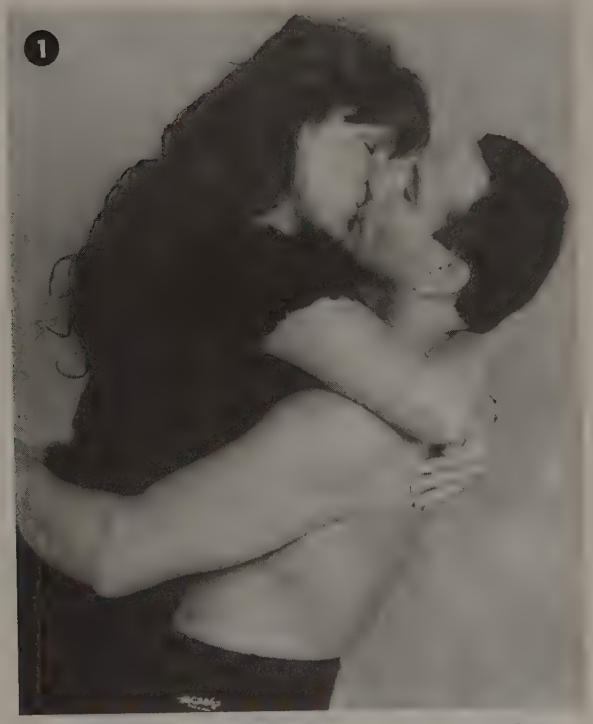
Two handles are better than one. So, for lifting your daughter over your head, grab her right wrist with your left hand and her right thigh with your right hand. Hold tight, just in case she sceams for help.

Shoulder Grip and Handle – One-Arm Reynolds Wrap

One of my teachers, Burt Reynolds, taught me this. This is his favorite grappling hold. Although this young lady may prefer Burt Reynolds, she has to put up with her dad. Burt Reynolds not only invents his own grappling holds, such as the Reynolds Wrap series, he is also a great movie director and charismatic actor.

Shoulder Grip and Handle, Wrist Grab – Two-Arm Reynolds Wrap

Burt is demonstrating one of the many holds he has made famous, the Two-Arm Reynolds Wrap. Women from all over the world have sought instruction from Burt in this finishing hold.



Hammer Handle, Stake in the Heart – Betty Kills Vampire with Hammer Handle

Vampire grabs beautiful, desirable virgin. Bites her in the neck and then kisses her. Since it is a lingering kiss, she has time to think about getting even and counters him using a hammer handle and stake grip.

Vampire is on his back the virgin lady is resting on her right knee. She places stake at vampire's heart and raises her hammer by the handle.

She swings the hammer down by the handle towards the stake, driving the stake into the vampire's heart. The vampire's blood flowing from his heart, means this grip and handle technique really works.

Our virgin using the hammer grip, strikes the stake many times as she has visions of her husband, Mario.

Single Grip Frying Pan Handle

If you have a girlfriend sometimes your wife might get mad. My opponent here is using a frying pan handle to strike her newly found opponent, Gene. This is a one hand grip on the frying pan handle.

Double Grip Frying Pan Handle – Gretchen's Don't Get Mad, Get Even Variation

You are standing and your opponent jumps up and wraps her legs around your upper thighs in a foot and leg control attempt (the guard). Gretchen knows where to attack your opponent, strike at his weakest point. In this case, strike from behind where your opponent can't see you coming.

Double Grip Frying Pan Handle

The young lady is using a two-handed grip on the handle of the frying pan. Two hands are better than one. Some ladies just don't understand. I was just trying a grappling go-behind on Spice. NOTE: I got a point for a go-behind!

Don't Fly Off the Handle

Don't get mad and fly off the handle. Control your opponent with a good grip. A good handle is extremely important to control your opponent.

Motorcycle Handle, One Hand – Bill Robertson's Handle

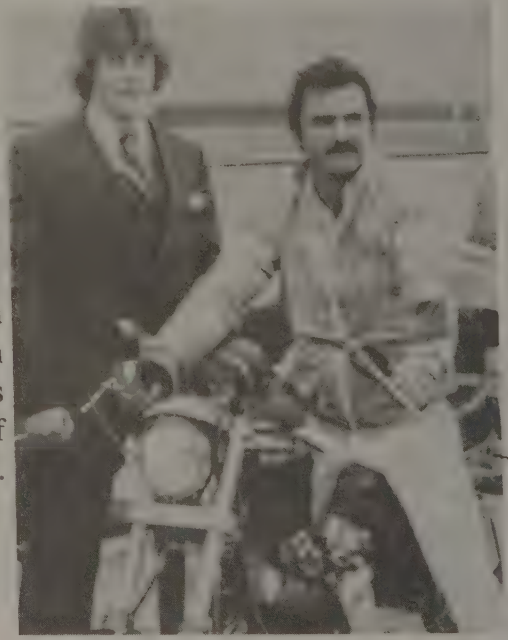
You can hold on with one hand, but you have twice the control if you grip with two hands.

The Wheelie King's Two-Handed Grip – The Doug Domokos Street Handle

Use the handle bars as a handle. Although Doug often grabs the handle with only one hand, he feels more secure gripping the handles with two hands.

The Wheelie King's Two-Handed Grip – The Doug Domokos Dirt Handle

We often need eye-hand coordination. Here Doug uses eye-foot coordination. While on the mat, you may use your hands to grip and your feet to control your opponent. Doug uses a grip on his handlebars and his feet to assist in the control his motorcycle.

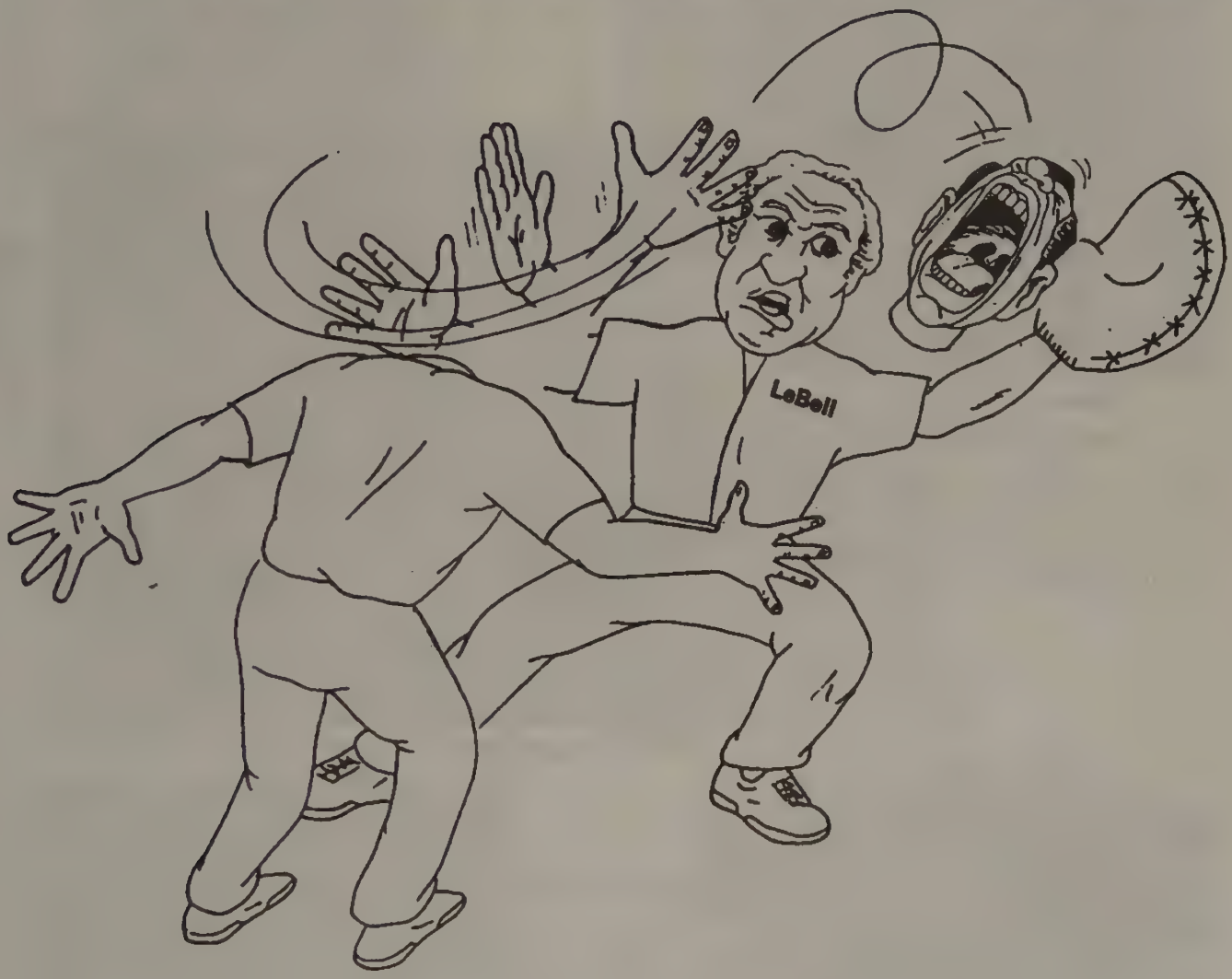


Burt's Two-Handle Grip

An actor and a stuntman discuss grips and handles of a motorcycle.

CHAPTER 2

SLAP & CATCH or GRAB



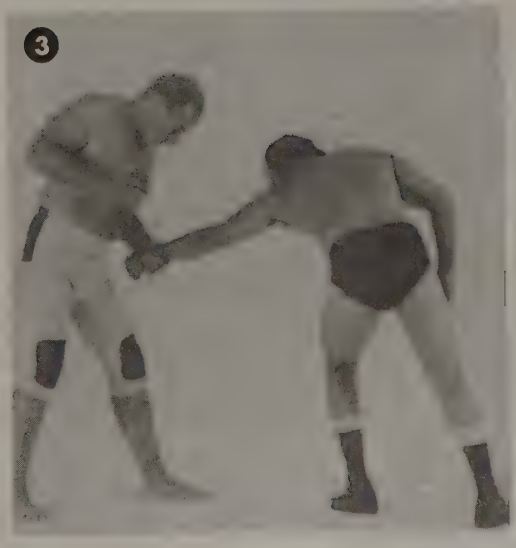
The LeBell Slap and Catch or Grab

These techniques are not designed as finishing holds but are a way of getting into finishing holds. For this reason, these techniques should be a part of your repertoire. For example, his head, which includes hair, eye sockets, nose, ears, mouth, neck, shoulders, arms, wrists, hands, fingers, body, legs, knees, ankles and feet can all be used to either slap and/or grab. He may counter by simply pulling away from you. If you slap part of his body with one hand and catch or grab it with the other, you'll find it's a great way to get a "handle" on your opponent.

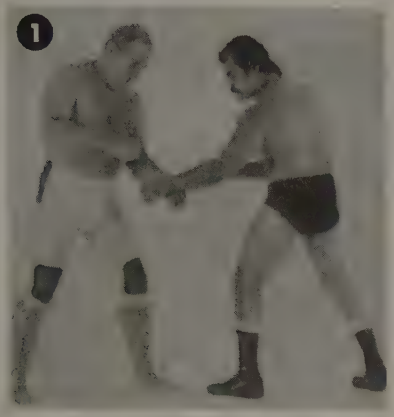
Slap and Grab – Inside Wrist Grab

Slap your opponent's left wrist with your open right hand with the intention of catching the inside of his left wrist with your left hand.

With a firm grip, grab his left wrist with your left hand.



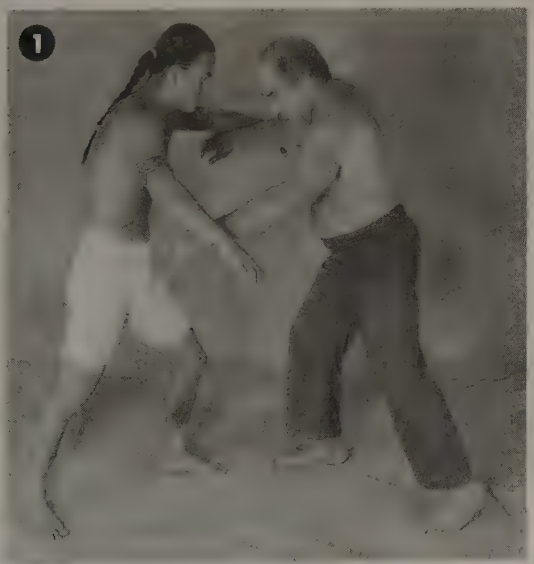
You have a firm grip on his left wrist with your left hand. Pull it toward your lower left side, straightening his left arm. His upper body should be off balance leaning forward. Although this is not a finishing hold in itself, it is a must to learn as it is a crucial lead-in for many finishing holds. Note: You weaken an opponent's defenses if you can straighten out a leg or, in this case, an arm and stretch it away from his body. The reason for this is that he has less muscle to use in his defense. Simply put, if you have a 50-pound weight and try to lift it with your arms locked and straight out in front of you, it is more difficult to lift than it would be if the 50-pound weight is close to your body. Close in you can use the muscles in your back, shoulders, legs and the rest of your body instead of isolating and using only the muscles in your arms. Anytime a man's arm is straightened he becomes weaker. Therefore, keep your arms and legs in close to you when wrestling.



Slap and Grab – Outside Wrist Grab
Slap your opponent's left wrist with your open left hand with the intention of grabbing the outside of his left wrist with your right hand.

With a firm grip, grab his left wrist with your right hand. Your left hand is close to his body to aid you in offensive or defensive moves.

You have a firm grip on his left wrist with your right hand. Pull his left wrist toward your lower right side, straightening his left arm. His upper body should be off balance and leaning forward. Although this is not a finishing hold in itself, it is the lead-in for many wrist locks, go-behinds, tackles and throws.



Slap Arms to the Side, Grab Single Leg
Your opponent reaches for you and his hands are pointing downward. From the inside, between his arms, slap both of his forearms to the side with both of your arms.

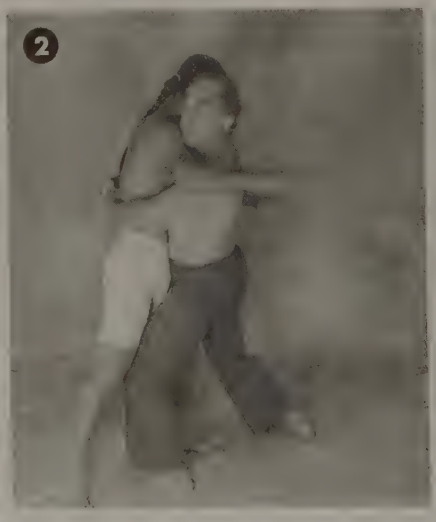
Step forward to his left side with your right foot. Grab his left lower thigh with both of your hands. Note: As you grab his left thigh, protect your head by hiding it on the outside of his left thigh, making it difficult for him to kick you with his right knee.

Slap Arms Upward, Grab a Bear Hug – Shamrock Variation

Your opponent reaches for you. Make sure your arms are below his arms.

As your opponent gets closer to you, strike both of his forearms upward as high as you can in one move.

While your opponent's arms are well over his head, as quick as you can, duck under his right armpit, hook your hands together. Push his right triceps forward by pushing his right upper shoulder and arm with the back of your neck and head. (The difference here, a regular Bear Hug is where your head is near the middle of his chest and he can attack with either or both of his hands. In this variation Bear Hug your head is under and behind one of his shoulders which makes it more difficult for him to hit your face with his hands.)



Slap Arms Downward, Grab a Bear Hug

As your opponent gets close to you, make sure your hands are above his. Strike both of his forearms down.

When your opponent's arms are down, reach under his triceps, grab a bear hug by hooking your hands together. This is the more common Bear Hug. (The difference here is a Bear Hug Variation is where your head is under and behind one of his shoulders which makes it more difficult for him to hit your face with his hands. In this Bear Hug your head is near the middle of his chest and he can attack with either or both of his hands.)

Bas Rutten Two Hand Back of the Neck Slap or Two-Hand Rabbit Punch

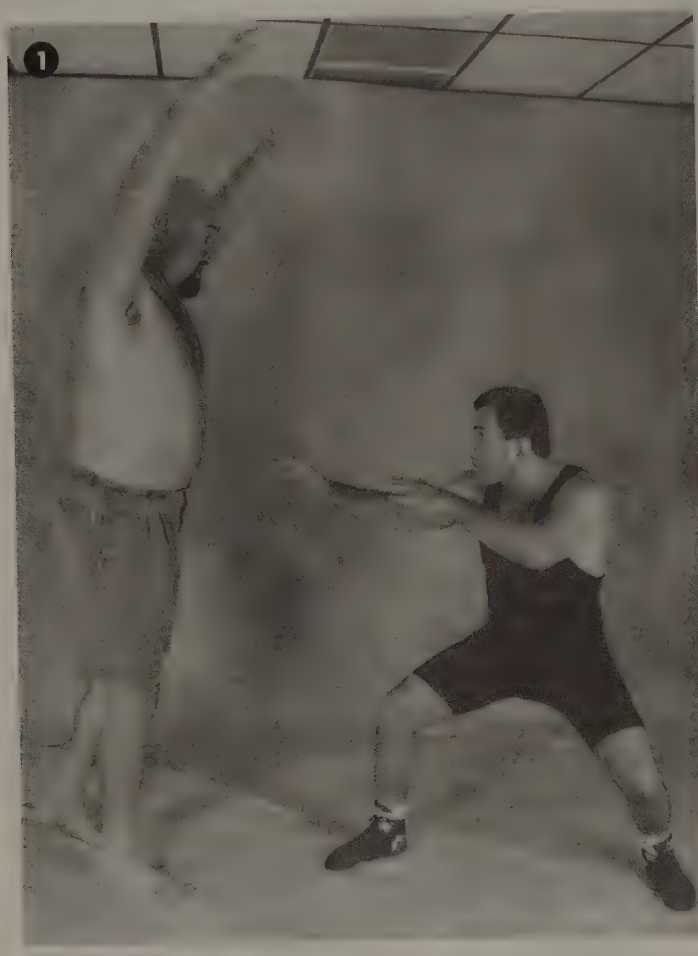
Your opponent is bent over, attacking your waist area. Grip your two hands together **(but do not interlace your fingers).** Without raising your arms too high, strike your opponent's neck with your gripped hands, forcing him to bend over at the waist.

You're leaning forward and your knees are bent as you shoot both of your arms underneath his armpits, gripping your hands together catching your opponent in a Reverse Full Nelson. His head is under your left armpit. If it's tucked into the middle of your stomach, it can be a dangerous neck lock.

Lift your opponent off the ground as you lean back, counterbalancing against his weight.

As you lift your opponent upside down in the air, start to straighten your legs to continue the counterbalance.

You have your opponent upside down, maintaining your handle in the Reverse Full Nelson. At this point most people would continue until the small of his back is resting on your right shoulder in a back breaker hold. Since this chapter is Slap and Grab and not Finishing Holds, at this point you may want to let go and let gravity take its course.



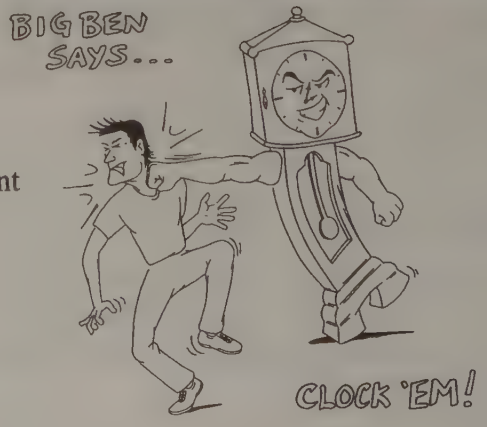
How to Best a Giant by Slap and Wrist Grab

A giant of a man hovers over you like a bad dream. Get ready for anything. He starts to bring his arms down from over his head to crush you.

When his arms are low enough to touch, slap his forearms away from his sides. Then, with lightning speed, grab his right wrist with your left hand. Now that you have a good grip on his right wrist, there are a thousand aggressive moves you can do. One that I recommend if your opponent is 7'2" and 380 pounds is to let go of his right wrist and quickly head for the nearest exit. Then you can see if those long giant legs of his can catch your much shorter and faster legs.

Big Ben Clocks 'Em

Big Ben Says, "If you don't want to grapple him, clock 'em."



Uppercut Slap into a Mat Catch Variation

Grab your opponent's right upper arm with your left hand and pull him toward you. With your left leg forward in a boxing stance, strike an uppercut with the heel of your right hand under his chin forcing his head backwards.

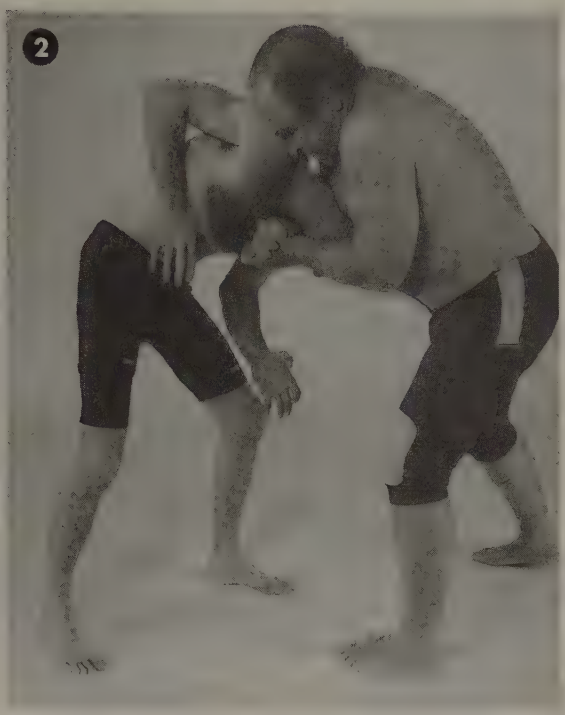
As your opponent starts to lean his upper body backwards from the force of the heel of your open right hand, lean forward and step behind the back of his right thigh with your right leg.

Continue forcing your opponent's chin up and back with your right uppercut slap, throwing him off balance. You can push him over your right leg or sweep his right leg with your right leg forcing him to be caught by the mat. The uppercut is also called a slap to the chin and the mat catches your opponent, thus slap and catch!

Head Slap into a Neck and Head Catch

(If this is done properly, you're heading in the right direction) Without hitting his eardrum, slap the right side of your opponent's head with your left hand hard enough to make him lean to his left (your right). As you start your hit, be ready to catch his head and neck with your right arm.

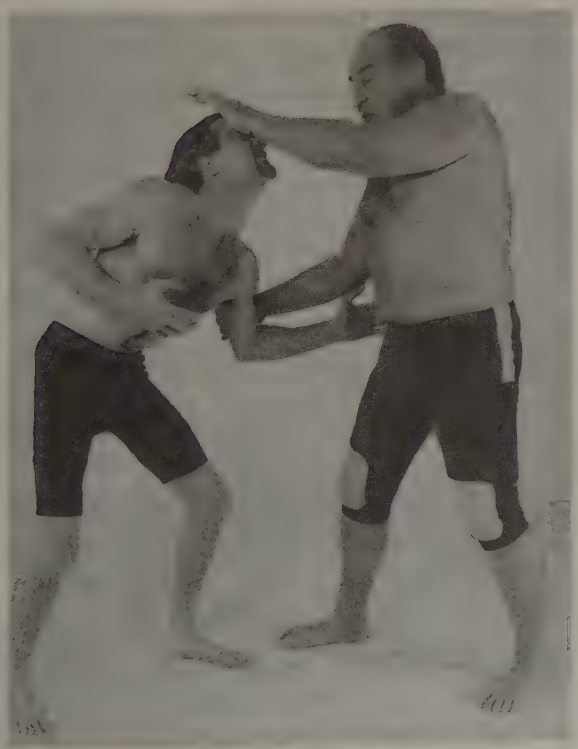
Catch his head and neck with your right arm. The thumb side of your right wrist is pressing against the base of his skull. Grab your left palm with a 3-finger grip. Crank forward on the back of his neck with the thumb side of your right wrist. Your right shoulder is forcing his chin up and backward. At the same time, your lower left forearm and wrist are pushing his right shoulder away from you, putting pressure on his neck. From here you can take him all the way to the ground. The pressure is on your opponent's neck. Although his head and neck are handles, this can be used as a neck lock, also.



Fast Eddy Stomach Punch into a Neck Catch

With your left hand throw an uppercut shot to his lower stomach or, if he has an attitude problem, punch closer to the groin. This move will force your opponent to bend over.

Wrap your right arm around his neck and under his chin while he's bending over. Grab your right hand with your left. As you straighten your bent knees, throw your stomach forward and lift. You are pressing the left side of his neck with your right arm, forcing the right side of his face and head against your chest. This will crank his neck. From here you can do a standing finishing hold or fall on your back and roll him over on the ground, or a few dozen other things. The bottom line is you're slapping at his stomach and catching his head.

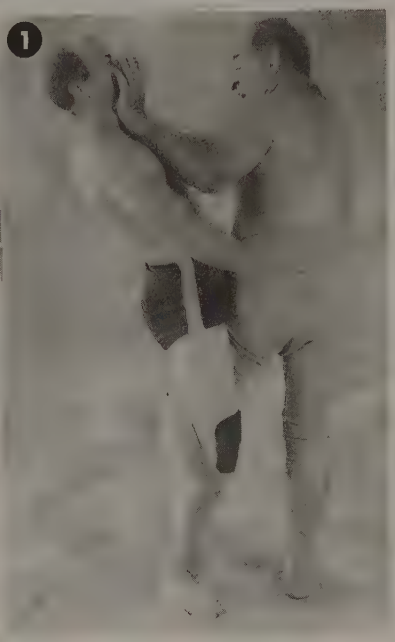


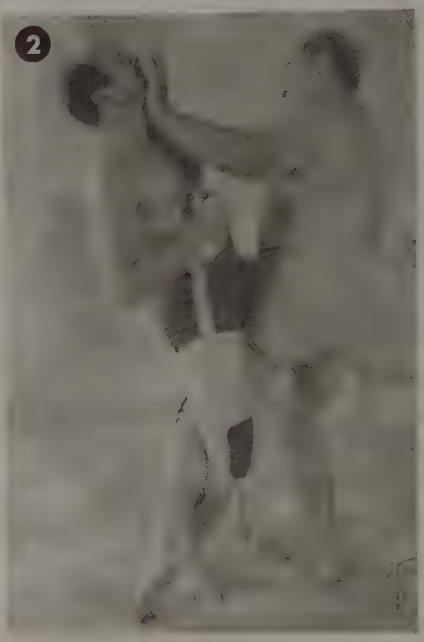
Forehead Slap or Strike and Grab – Moio's Muscle

Grab your opponent's left triceps with your right hand pulling him close to you. Throw a left open palm strike to his forehead, forcing his head back. If he has an attitude problem, instead of just a strike, throw an open hand punch hitting him on the forehead right on the bridge of the nose to lean his head back. If done with authority, you're slapping his nose and the mat will catch him.

Uppercut into an Inside Grapevine Trip Mat Catch Variation

With your right hand pick up his left leg as you strike an open palm uppercut with your left hand under his chin. In an effort to spread his legs, hook his right leg with your left leg sweeping it toward you and the left side of your body.

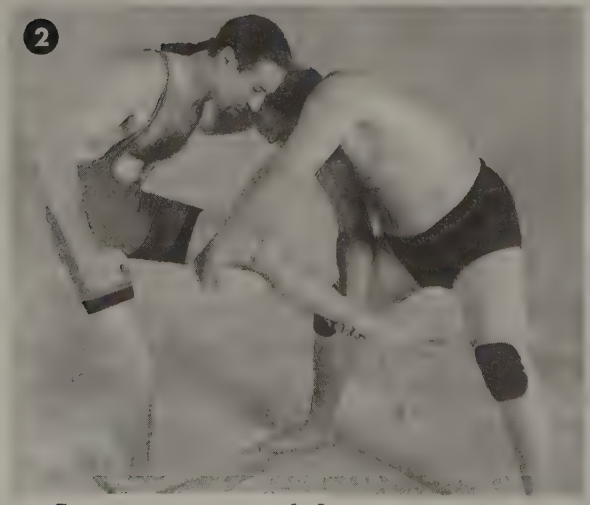




While holding his left leg off the ground with your right hand, continue pushing his chin up and backward, forcing him off balance as you lift his right leg off the ground with your left hooked leg and the house will come tumbling down. A true sportsman wouldn't do this, but in reviewing LeBell's Rule Book, the attitude adjustment section, we do take liberties. Notice where your extended fingers are, you are in a position to easily dot his eyes, which will make it easier for him to fall, also increasing the odds that the mat will catch your opponent.

Back of the Ankle or Achilles Tendon Slap and Leg Catch Variation

Bending your legs, attacking low, slap and lift the back side of your opponent's left ankle upward and toward the left side of your body.



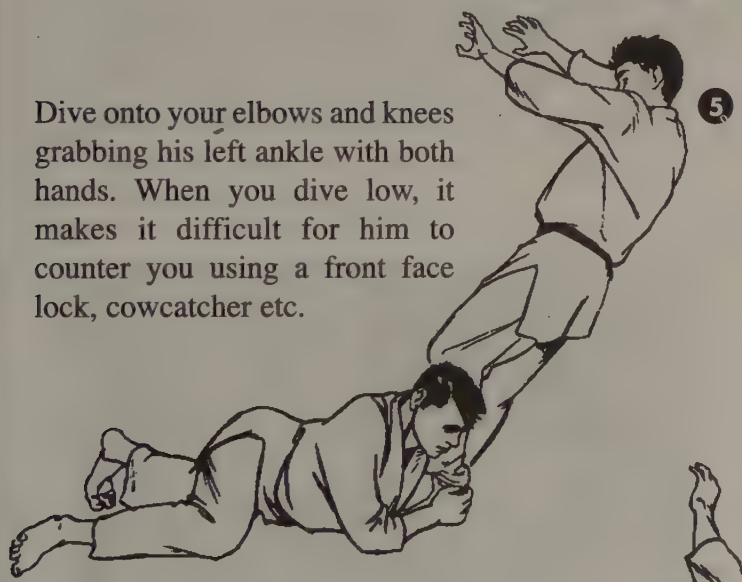
Start to wrap your left arm around your opponent's left leg from the inside.

Wrap your arms around his left leg. Grab your left wrist with your right hand and hug his left leg close to your body.

A Bear Single Leg Takedown from the Outside – Chuck Norris Bears It All

Notice the 800 pound Canadian black bear does a single leg takedown from the outside. Note the bear's form. The bear uses both paws for the take-down attempt. When you do single leg takedowns from the outside, they are much more difficult to counter. That's the "bear" facts.

Dive onto your elbows and knees grabbing his left ankle with both hands. When you dive low, it makes it difficult for him to counter you using a front face lock, cowcatcher etc.



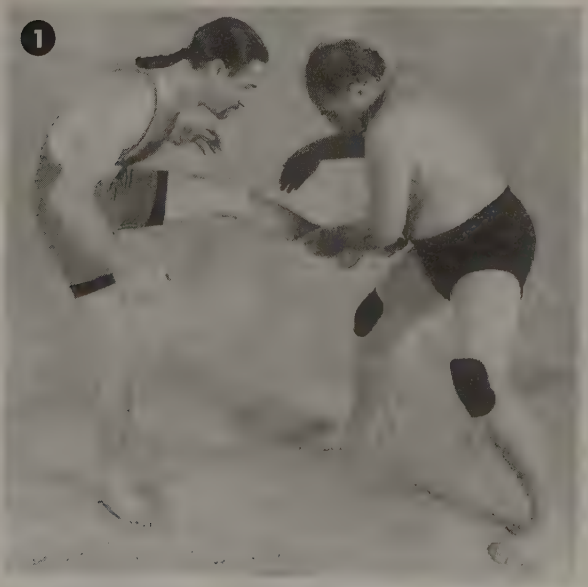
Hugging his ankle with your left hand, jam your left shoulder into his left shin locking his knee straight. This will force him onto his back. If this is done with too much force, you can hurt his straight locked left knee. In my years of grappling, I have had many teachers. This Canadian black bear taught me this single leg takedown from the outside.

Gene has always been a big Chuck Norris supporter.

Inside Above-the-Knee Slap into a Two-Arm Leg Grab and Lift Variation

With your left hand slap the inside of your opponent's left knee, calf, or if you're down lower than his ankle, lifting his left leg up and towards the right side of your body.

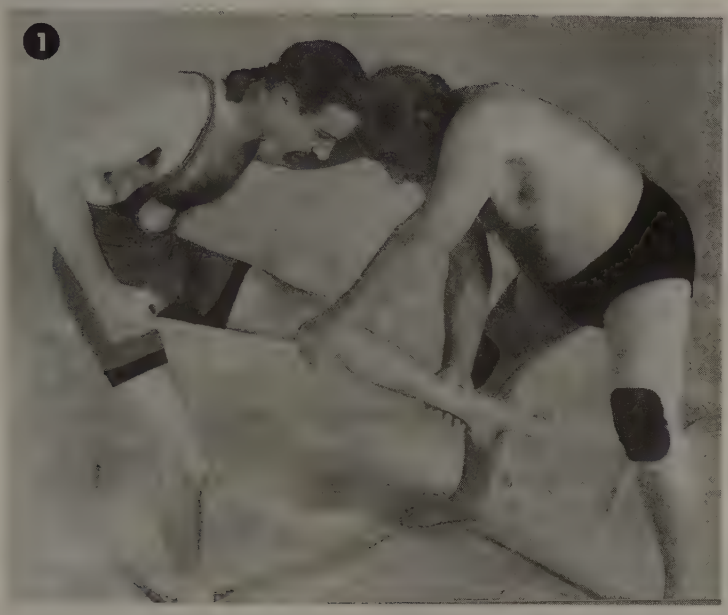
Grab your opponent's left leg with your right arm securing a solid grip. While the man is on one leg, decide what technique you want to go into from there. You slap the inside of his left leg and you catch it with your right forearm.



Inside Ankle Slap into a Two-Arm Leg Grab and Lift Variation

With your left hand slap the inside of your opponent's left ankle, calf or, if you're up higher, the inside and just above his left knee, lifting his left leg up and toward the right side of your body.

Grab your opponent's left leg at his knee with your right arm, securing his left leg close to the right side of your body. You can continue into many different directions from here. You slap the inside of his left ankle and catch his left knee.

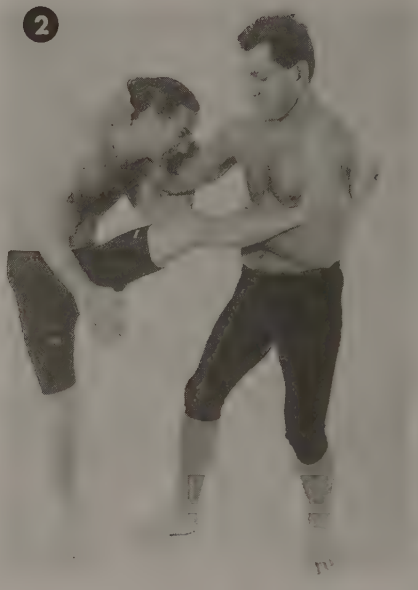


Outside Ankle Slap, Knee Catch and Head Butt

Bend over. With your right hand slap the outside of his left calf, or, if you're bending even lower, you can hit or slap his left ankle, throwing his left leg upwards to his right and underneath your left armpit.

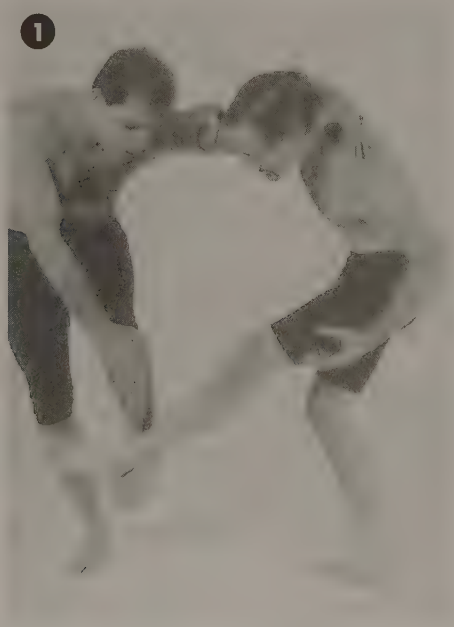
Grab his raised left leg with your left arm. His left leg is hooked between the inside of your left arm and the left side of your chest. Grip your hands together. This ends your Outside Ankle Slap and Knee Catch Variation. There are many moves you can do from this position. The following is one of them: Pull the man close to you using his left knee and leg as handles to control his body. If you want him to hit the ground you can sweep his right foot from underneath him with your right foot, throwing him backwards. You can go behind him. You can drive him forward, backward or to the side until he's on the ground. You have stronger control moving forward while attacking than he has backing up. There's many throws and takedowns you can do from this position. Since you have one leg as a handle, don't forget ankle, knee or hip locks.

Since this technique is part of the slap and grab series, I'm leaving it in this section. It could go into the LeBell's Rule Book section because it's not considered a sportsman-like move and it could cause injury. Your hands are hooked together around his leg, hugging it close to the left side of your body. Your head starts off snug against his thigh, then raises sharply striking his face. This very violent move can loosen your opponent's teeth and send him into the nickel seats.



Outside Foot Sweep and Ankle Grab Variation

Hook the back of your opponent's head with your right hand and pull, forcing the upper part of his body forward. Sweep either his left ankle or Achilles tendon from the side or behind his heel, lifting his leg in the air. Continue to control your opponent's upper body with your right hand gripping the back of his neck as you secure his left ankle close to the left side of your body with your left arm. From this stance your opponent has many directional weaknesses. The direction he falls is entirely up to you.



Inside Foot Sweep or Instep Lift and Ankle Grab Variation

Your left arm is around your opponent's neck. Lean him forward as you hook his Achilles tendon with your left instep, sweeping it toward you while lifting it toward the right side of your body. You can also sweep his left ankle away from him, spreading his legs. Many people find it is easier to use the instep lift instead of the sweep. It's up to you. Grab his left foot and secure it close to your body with your right arm. Your opponent is off balance. From here you can decide what technique you would like to do. Probably one of the easiest is an inside leg hook, which means you wrap your left leg around the back of his right calf pulling it forward and he should fall on his back (if Newton's law of gravity holds true).

Groin Uppercut or Groin Grab into a Fireman's Carry – Dangerous Davisons

Bend your legs at the knees. Step forward with your right leg between his legs as you pull his right arm over your left shoulder. Your right, doubled-up fist is ready to throw an uppercut between his legs.

Throw a very aggressive uppercut between his legs with your right hand forcing him on your right shoulder as you continue to pull his right arm. Straighten out your legs lifting him into a fireman's carry. If you desire, from a fireman's carry force him over and onto his back by raising your right arm and shoulder and lowering his right arm with your left shoulder and hand. If the gentleman has an attitude problem, instead of an uppercut use his groin as a handle with your right hand.

Groin Slap and Catch (1) or Strike and Catch (2) Variation

You are facing your opponent with the intentions of getting behind him. You have a choice of two. (1) With an open cupped hand, you may want to slap an uppercut between his legs toward his groin area to make him bend over. (2) Crouch and strike to his groin area with your left hand to make him bend over. Keep your right hand up in defense.

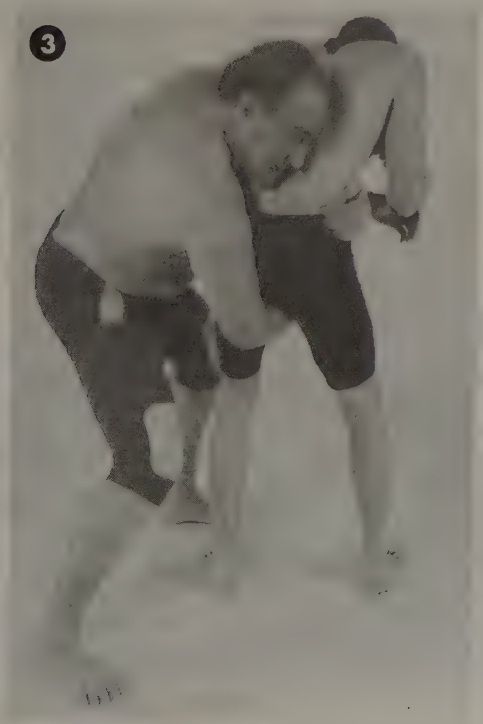
As you slap or strike to the groin area and he bends over, take a large step with your right foot to get behind your opponent. Your left arm wraps around and blocks your opponent's left arm at his left biceps. Your right arm wraps around the right side of his body underneath his right arm. Grip your hands together. If you want to move your opponent backward, do so by swinging him around to your right side and back. If you want him to move forward and he resists, he may need some prodding with a swift knee strike between his legs.

As you slap or strike to the groin area and he bends over, take a large step with your right foot to get behind your opponent. Trap his left arm against his body with your left forearm. Reach between his legs with your right hand and grip your hands together. With this technique you can pick him up, throw him over your left shoulder, toss him on his head or just walk him forward.

Two Hand Slap on One Arm into a Go-Behind

Double hook your opponent's left arm above his elbow. You're leaning forward and your right foot is close to the outside of his left foot. Grab his left arm and pull it underneath your left arm, spinning him toward his right in an effort to get behind him.

Once behind your opponent, his body should belong to you. Although there are moves he can do, his strongest moves are if he's facing you. His arms and legs move a lot better forward in an attacking or counterattacking mode. When you're behind your opponent, grab your left hand with your right and pull him in close. At this point you have the opportunity to throw him on the back of his head and neck. An easy takedown to drop him on his back is placing your right foot behind his right leg, forcing him to fall on his back. Make sure you fall on top of him.



Instead of both hands around his waist, one hand, your right, goes between his legs for a handle to either throw him forward or backward. From here you can lift the man up over your left shoulder and deposit him on his head and neck. Or, you can grab him and dump him face first on his head or make him do a forward roll. Or, you can fall back and go into a small package. The main thing is that you have an advantage if you can get behind your opponent.

Arm Slap Catch into a Full Nelson Variation

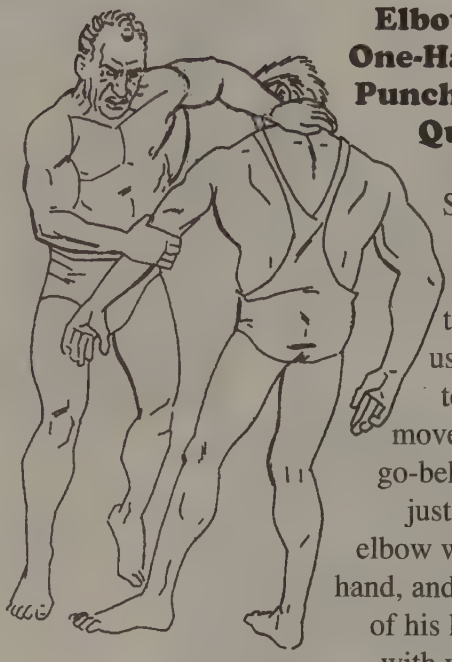
Grab your opponent's left arm with your right, just above his elbow, pulling him toward the left side of your body. Your left hand is ready to either strike his left triceps or grab it.

There are many ways to get behind an opponent. I suggest that you hold just above his left elbow with your right hand. Then strike his left triceps with your left hand and grab it, using it as a handle (this is commonly used in American football for a lineman to get to the quarterback). With both of your hands, pull his left arm toward and past the left side of your body. This is the start of a go-behind.

To continue your go-behind, let go of his left triceps with your left hand and strike it with your left forearm. Continue until you are behind your opponent. As you go behind him jam your left hand and arm underneath his left armpit.

As you maneuver behind your opponent, force both of your arms underneath his armpits. Place your left hand behind his head and neck and grab your left wrist with your right hand forcing his head down toward his waist, putting pressure on his neck. *(Continued on next page)*

You have slapped his arm and gone behind your opponent to catch him in a Full Nelson. Make sure you lean your opponent backwards and off balance so he cannot use the mat as a base. The more you push his head forward, the more pressure there is on his cranked neck.



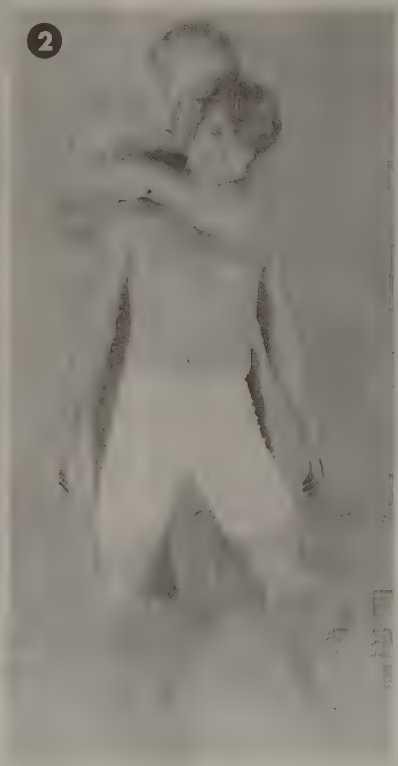
Elbow Pull and One-Hand Rabbit Punch Catch the Quarterback Variation

Since we don't have a photo for this technique I am using a drawing to illustrate the move. An alternate go-behind is to grab just above his left elbow with your right hand, and slap the back of his head and neck with your left hand.

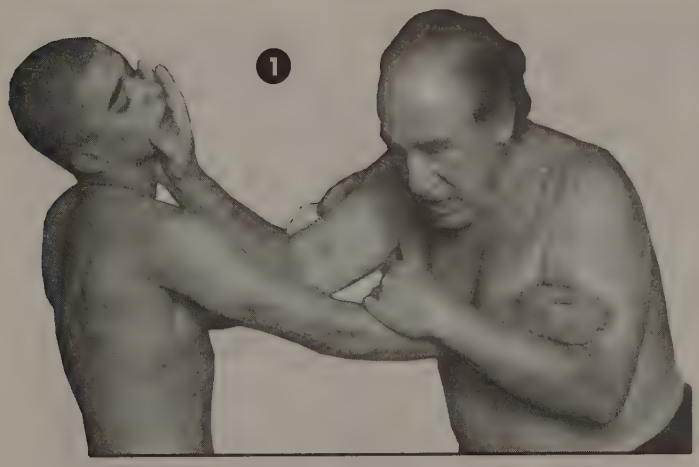
Slap the head and neck with authority.

Slap and Grab Shoulder Go-Behind and Control

Strike his right shoulder with the palm or heel of your left hand turning him from his left to his right. Your right hand pulls the back of his left shoulder toward you and then spins him so that his back is towards you.

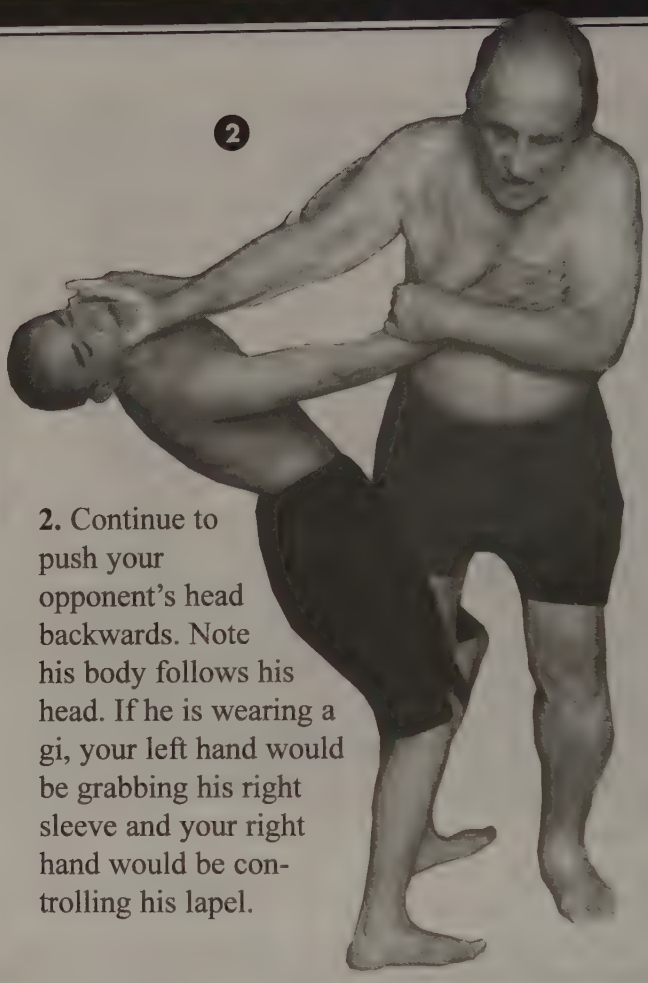


You continue spinning your opponent until you're behind him. One technique that you can do is wrap your left arm around your opponent's neck grabbing your right palm with your left and leaning your opponent backwards. You're using his head and neck as a handle.

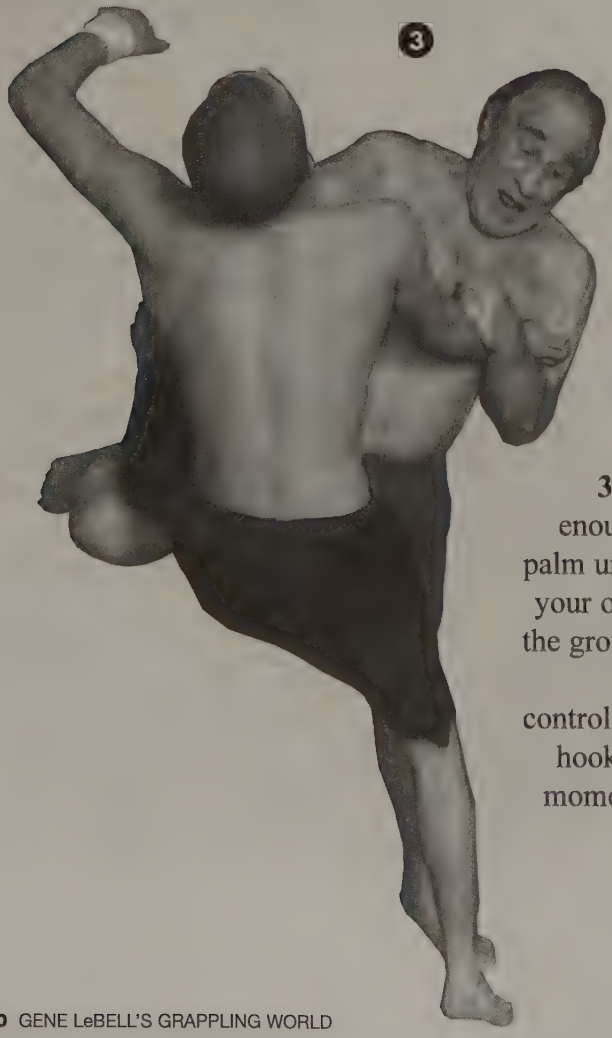


Grab and Throw

1. Your left hand secures your opponent's right forearm against your upper body. Your right hand shoves his chin up and back forcing him off balance.



2. Continue to push your opponent's head backwards. Note his body follows his head. If he is wearing a gi, your left hand would be grabbing his right sleeve and your right hand would be controlling his lapel.

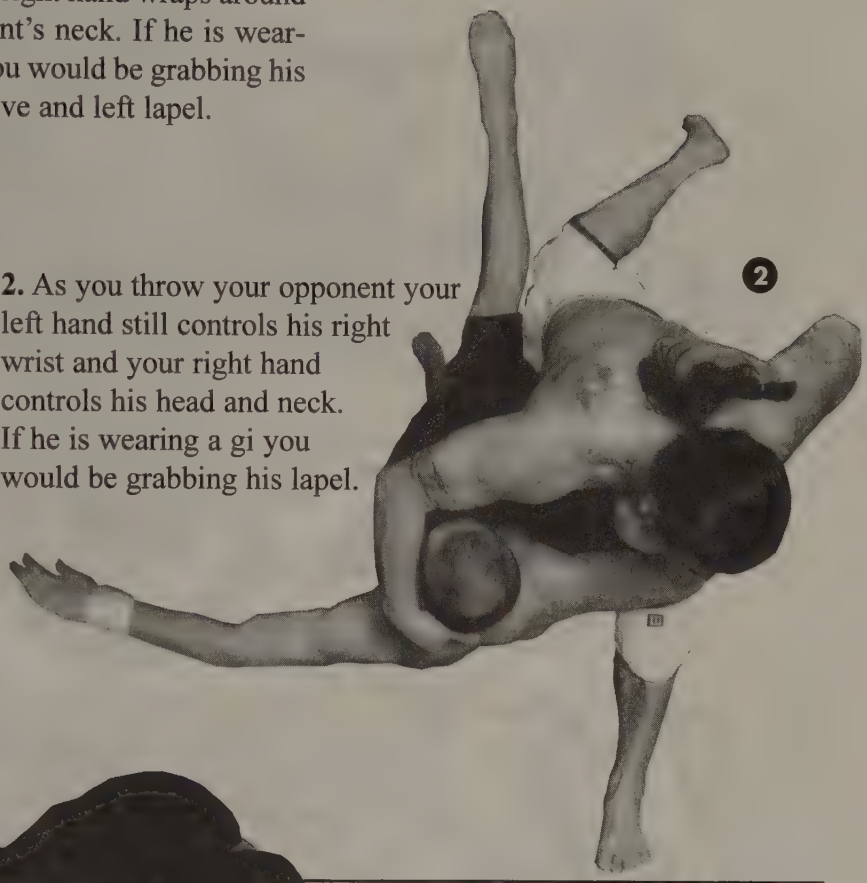


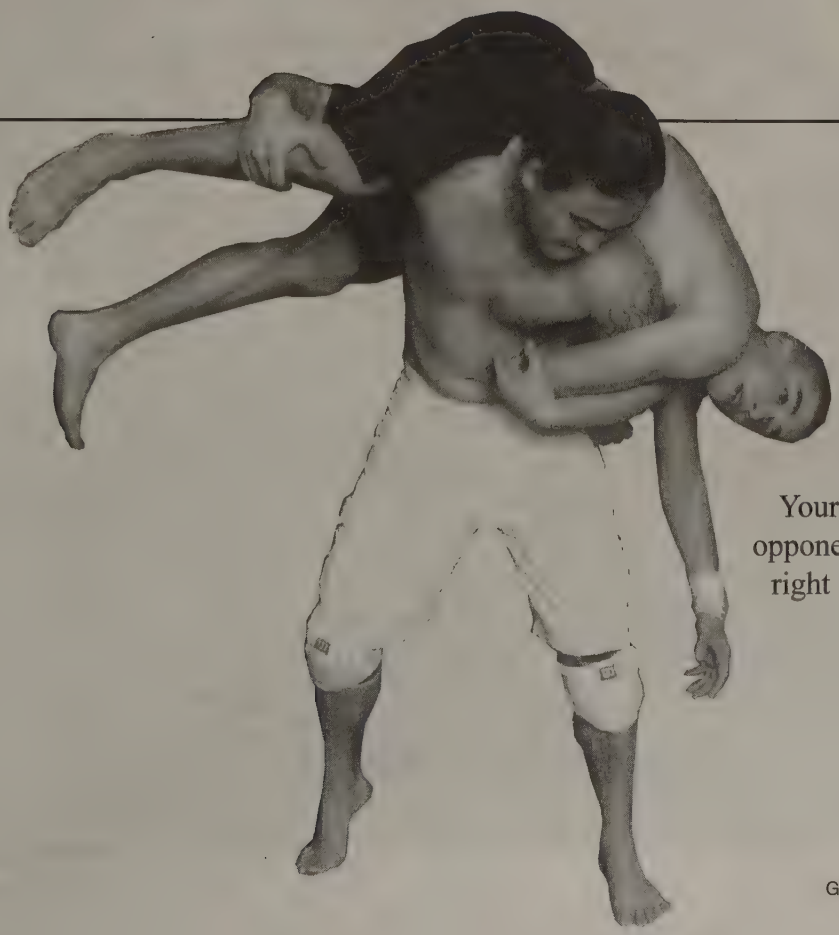
3. If you strike hard enough with your right palm underneath his chin, your opponent will leave the ground. Your right leg is grapevining and controling his left leg in a hooking motion, at this moment both of his legs are off the ground

Grab and Throw

1. Your left hand grabs your opponent's right wrist and your right hand wraps around your opponent's neck. If he is wearing a gi you would be grabbing his right sleeve and left lapel.

2. As you throw your opponent your left hand still controls his right wrist and your right hand controls his head and neck. If he is wearing a gi you would be grabbing his lapel.





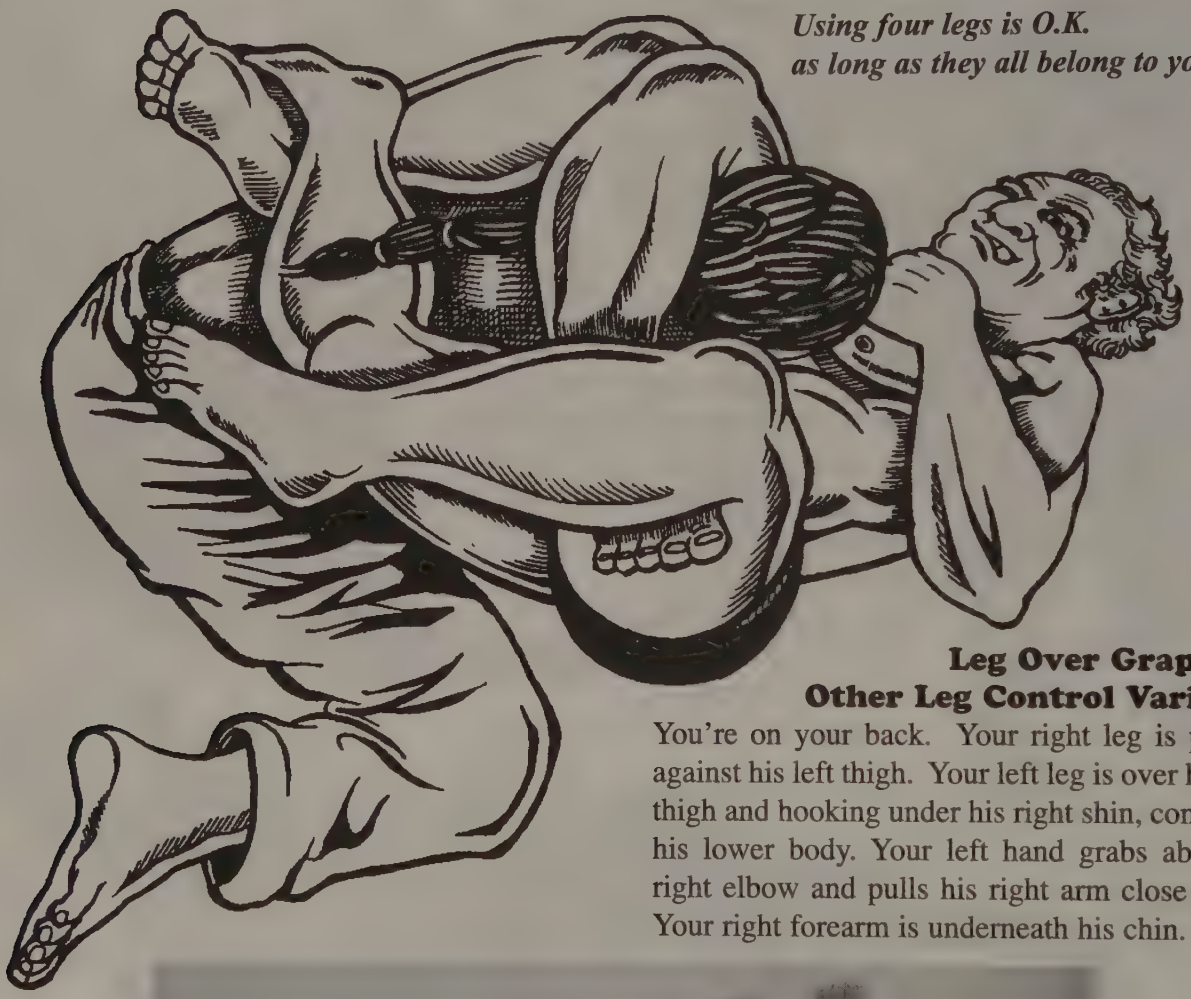
Fireman's Carry Variation

Your left hand controls your opponent's right arm and your right arm is between his legs grabbing his right leg.

CHAPTER 3

FOOT & LEG CONTROL

Using four legs is O.K.
as long as they all belong to you.



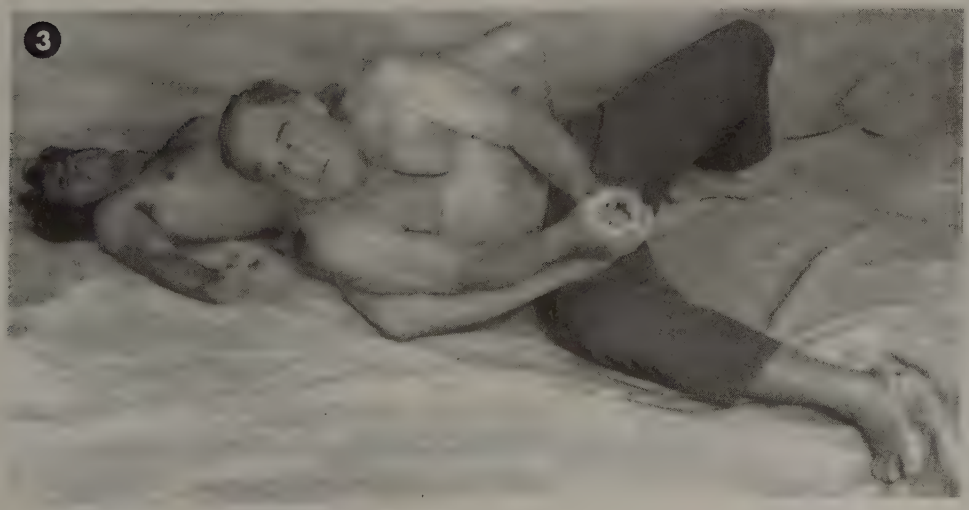
Leg Over Grapevine
Other Leg Control Variation

You're on your back. Your right leg is pushing against his left thigh. Your left leg is over his right thigh and hooking under his right shin, controlling his lower body. Your left hand grabs above his right elbow and pulls his right arm close to you. Your right forearm is underneath his chin.

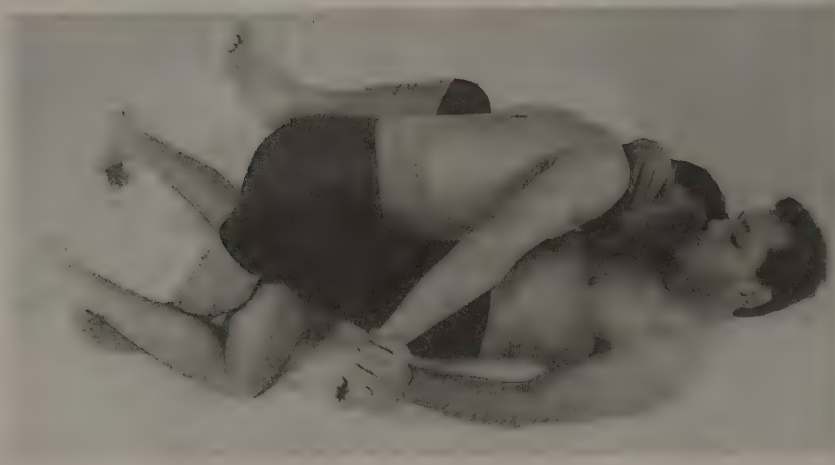
Front Wing Lock Combo into Elbow and Calf Hold

Your opponent jumps on your back and starts to grapevine your inner thighs with his legs. Before he can choke you from behind, or hook your inner thighs with his legs, grab the outside of his right ankle and foot with your right hand. Lock his right leg below his knee with the inside of your right arm.

Grab his right foot with both of your hands. Kick your right leg in front of your bent left leg and out on the left side of your body. As you roll back and fall on your right side he will do the same. Hold on tight with both hands.



You can put pain on his right inside upper calf by pressing your right elbow against it. You put more pain on his right calf with your right elbow by raising his right ankle with both of your hands.



Leg Over Grapevine, Other Leg Control and Head Hug Variation

With your left hand grab his right wrist, pushing it towards his right knee. Your right hand grabs the back of his neck hugging it close to your upper body. You control his lower body by putting your right foot either on his left thigh or the back part of his left leg or around his waist. Your left leg is grapevining his right leg.

Inside/Outside Leg Control Variation

Grab the back of your opponent's neck with your right hand. Grab his right wrist with your left hand, shoving it into your chest. Your left leg wraps around the outside of his right leg. Hook your left instep at his lower right shin. Your right instep hooks the back of his bent left knee for leg control. Start to pull his upper body toward your upper body.

Inside/Outside Leg Control Variation with a Roll

To roll your opponent, grip his right wrist and forearm close to your chest with your left hand. Push the left side of his head and neck to your left with your right hand as you force his right knee to the mat with your left leg. Keep your left foot on the mat during this technique. Raise your right instep against his lower left thigh lifting his left leg, twisting his body, forcing him to roll to his right and onto his back.

Reverse Indian Death Lock Foot and Leg Control with Face Push Variation

You're on your back, your opponent is facing you. Scissor his right leg with your legs. Hook his right instep with your right instep. Grab his right wrist with your left hand, pull it close to your chest to prevent him from gouging you. Push his chin away with your right palm as you straighten out your legs, putting pressure on his right leg, controlling his lower body.

Reverse Indian Death Lock Foot and Leg Control with Neck Squeeze Variation

You're on your back, your opponent is facing you. Place your left leg over his right leg, controlling it until you have the opportunity to scissor his right leg with both of your legs, locking his right instep with your right instep. Squeeze your scissored legs firmly as you straighten out your legs which puts pressure on his right calf and leg. Your right hand is wrapped around the back of his neck. Grab your 3-finger grip and squeeze his neck toward your upper chest, controlling his body.

Side Reverse Indian Death Lock Foot and Leg Control with a Tangle Foot Variation

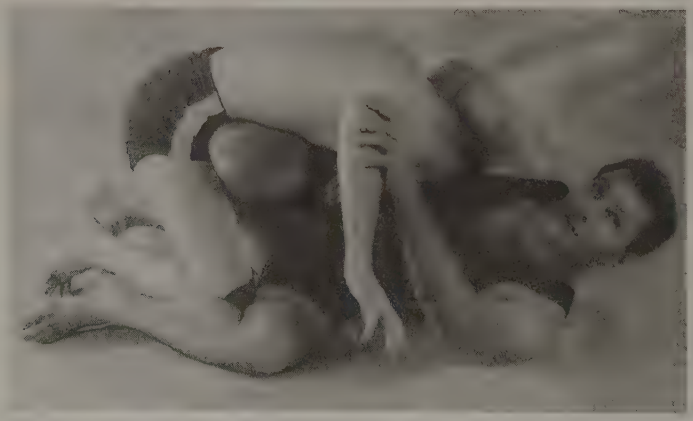
The regular reverse Indian death lock is your right instep against his right instep or left against left. Here it is a tangle foot, which means a right instep against a left instep. You're on your left side and your opponent is lying face down. Scissoring your legs together around his left leg, hook his left instep with your right instep and straighten out your legs. Push away with one or both of your hands to get distance from his upper body. The pressure is primarily on his left calf and left knee. Although this is in the foot and leg control chapter, it is also a finishing hold.

Shin into Stomach Foot and Leg Control on the Outside Variation

Place your left shin into his stomach hooking his right thigh with your left instep using foot and leg control. Pull him close to your body by using his face and head as a handle and wrapping your left arm around his right upper biceps. This is foot and leg control. To roll him over, twist his chin and face to his left as you throw your left knee to your left side. Raise his lower body with your hooked left shin and instep. Raise your right foot and leg on the outside of his right leg which will assist in rolling him onto his back.

Shin into Stomach Foot and Leg Control on the Inside Variation

The shin side of your bent left leg is placed below his belt line and your left foot is on the top of his upper left thigh. (Note: your left knee is on the right side of his body). Your right hand grips his left wrist. The inside of your left arm is securing his right forearm against your body. Your right instep hooks his left lower calf for foot and leg control. To roll him over, raise your right foot while your left foot and instep push against his lower stomach. Continue squeezing his right forearm with your left forearm. Push his left wrist against the right side of his jaw forcing him to roll onto his back.



Side Bent Knee Waist Push and Neck Crank – Vendrell Vice

You are on your left side. Your bent right knee is pushing against your opponent's hip area. Your left calf is snug against his right knee controlling his lower body. Your left hand is controlling his bent right arm above the elbow. Your right arm is wrapped around your opponent's neck and under the left side of his jaw. Arch your back pushing his lower body slightly away from you. Your right forearm pulls his head close to your upper chest, slightly cranking his neck. (If you grab your right hand with your left hand you have more leverage, which is good, but it also frees his right arm, which is not good.)

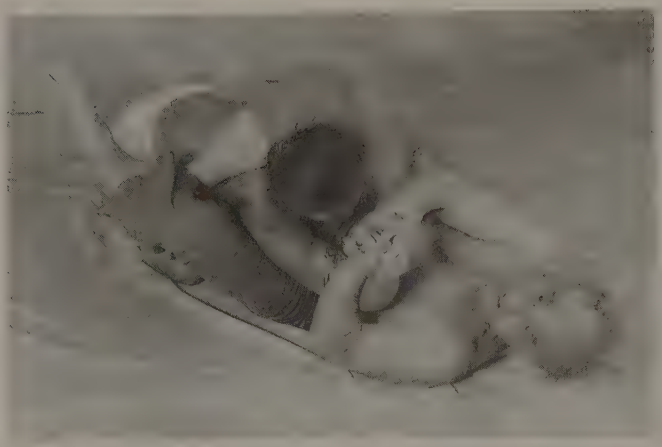
Stomach Push and Elbow Crank Variation with Foot and Leg Control

Wrap your right leg around his left leg above his knee. Place your bent left leg against his lower stomach. Wrap your left arm around and just above his bent right elbow, cranking the elbow inward and lowering his right wrist with your left armpit. The more you push his lower stomach with your left shin, the tighter your foot and leg control becomes. If you lean backward as you push your left shin against his stomach, you will not only secure foot and leg control but also a bent arm crank.

Shirttail Grab and Choke with Foot and Leg Control

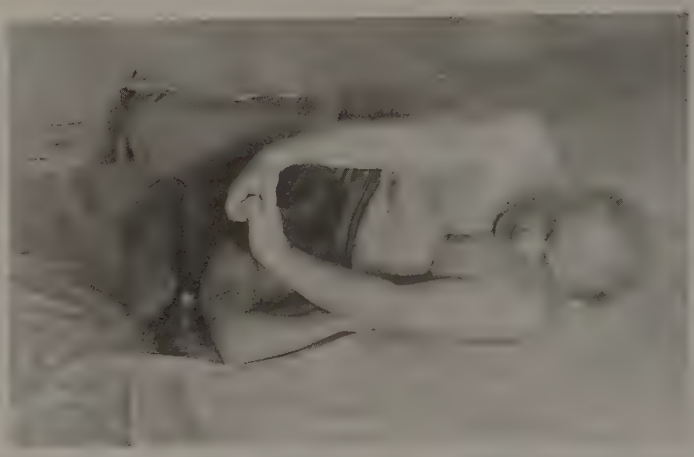
For adequate foot and leg control you should acquire upper body handles. This is both a choke and a handle for foot and leg control. You're on your back and your opponent is on his hands and knees. Hook both of his legs with both of your legs around the outside of his thighs controlling his lower body with your legs. Grab your right shirttail with your right hand, shoving it around the back of his neck. Start to grab the right side of your shirttail with your left hand as you shove the back of his neck down with the thumb side of your right wrist.

Grab the right side of your shirttail with your left hand, pulling his neck and head downward. Place the blade side of your right forearm underneath the left side of his chin at his neck. Your right palm grabs the backside of your left wrist. You not only have foot and leg control with your legs wrapped around his legs, but you are also controlling his upper body with your shirttail and you have an interesting choke. By straightening your arms and shoving the blade side of your right wrist and forearm into the left side of his neck, you will choke your opponent.



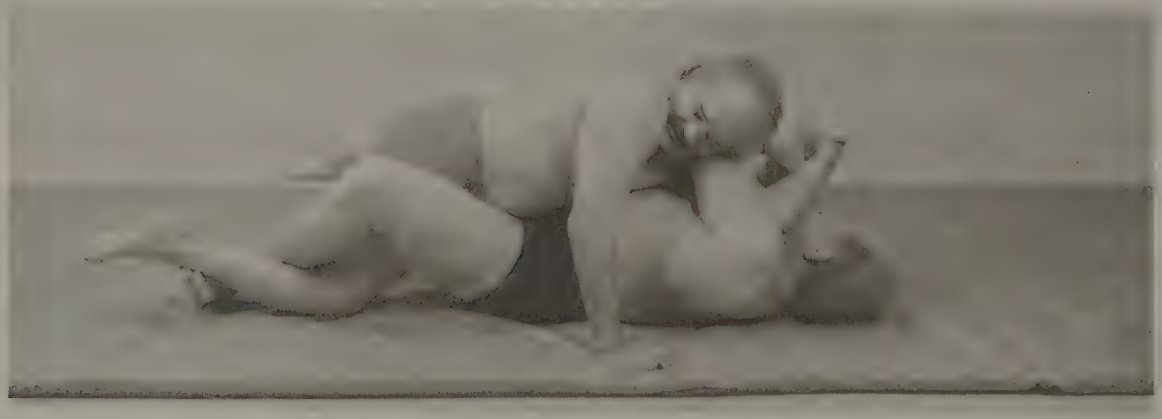
Foot and Leg Control on His Upper Body with Bent Arm Grab Variation

You're on your back. Your opponent is between your legs facing you. Place your bent right leg over his left shoulder, securing his left arm underneath your right leg. Grab his bent right arm from between your legs. Your bent left knee hooks your right instep. Squeeze and tighten your legs to hold and control his upper body. The most important thing about this position is that you are controlling his body. From here you can now do a wrist flex on his right wrist or a top wrist lock on his right elbow, or whatever strikes your fancy.



Foot and Leg Control on His Upper Body with Head Squeeze Variation

Your opponent is between your legs. Your left leg is underneath his right armpit and wrapped around his back. Your right leg is over his left shoulder. Wrap your bent right knee around your left instep and ankle. Wrap your gripped hands around the back of his head and pull his head toward your waist. The tighter you squeeze your legs the better foot and leg control you have.



Double Grapevine Foot and Leg Control with Top Wrist Lock Variation

You're on your back. Your opponent is on his stomach and between your legs. Put both of your legs over the outside of his thighs. Hook your insteps from the inside of his legs and around his shins, controlling his lower body. There are many ways to control his upper body. In this photo his upper body is being controlled by using a top wrist lock on his left arm.

Figure-4 Leg Control Double-Arm Wraparound Variation

You are on your back and your opponent is between your legs. Your thighs are around the outside of his stomach. Wrap your left leg around the small of his back and hook your left instep in the bend of your right knee in a figure-4 leg lock controlling his lower body. Wrap your arms around both of his triceps and grip your hands together controlling his upper body.

Figure-4 Leg Control Single-Arm Wraparound Variation

You are on your back and your opponent is between your legs. Your thighs are around the outside of his stomach. Wrap your left leg around the small of his back and hook your left instep in the bend of your right knee in a figure-4 leg lock controlling his lower body. To control his upper body, grip his left arm between your right arm and the right side of your chest. Keep his left arm locked tight to your body. Your left palm is pushing against his right lower biceps so he cannot strike you or grip his right hand around any part of your upper body.

Face to Face Leg Scissors with a Figure-4 Keylock Around His Neck

Scissor your legs around his waist controlling his body with foot and leg control. Keylock your arms around his neck. Pull his keylocked neck close to your chest. If he tries to move or get up he is supporting your weight.

Figure-4 Leg Scissors Around the Waist Using a Straight Arm Bar with Keylocked Hands Variation

Facing your opponent, figure-4 the small of his back with your legs (below right). Your keylocked left leg is over your right instep. Your left instep is underneath his inner right thigh. Your right arm wraps around his straight left arm above the elbow. Your left hand pushes on the left side of his head and neck. Keylock your hands by putting your right palm on top of your left wrist, pushing his head and neck away. There should be pressure on his straight locked left elbow from your keylocked arms and the small of his back from your keylocked legs. This is what makes for foot and leg control. Many times you have to use your arms to assist your legs in foot and leg control. At this point, it's very difficult for the camera or the referee to see your left thumb. Show class, do not shove your left thumb into his Adam's Apple because this is only foot and leg control, not LeBell's Rule Book.

Figure-4 Single Leg Control

Figure-4 your legs around his right leg. Get your left heel as close to your waist as possible, not only securing your keylock but also making it difficult for him to attack you with a tangle foot Indian death lock.

Figure-4 Leg Scissors Around the Waist with Straight Arm Bar Variation

Facing your opponent wrap your right leg around his back. Hook your left knee over your right instep figure-4ing your legs. Put your left instep underneath his right thigh. Tighten your leg hold as you wrap your left arm around his straight right arm above the elbow. Control his upper body by pushing your hands against his right shoulder which straightens out his right elbow. Lock his right elbow with your left forearm.

Double Wrist Grab, Stomach Push and Leg Hook

Grab both of your opponent's wrists with your hands, pulling him toward you, controlling his upper body. Your straight right leg and foot push against his lower stomach. Your left instep hooks his right upper calf from the inside controlling his lower body.

Double Wrist Grab and Stomach Push with Ankle Control

Grab both of your opponent's wrists with your hands, pulling him toward you and bending him over, controlling his upper body. Place your right foot (toes pointing outward) on his upper left thigh and hip. Place your left foot at your opponent's right ankle. Continue holding his wrists and pressing against his body with both of your feet for foot and leg control.

Double Wrist Grab and Stomach Push with Both Feet

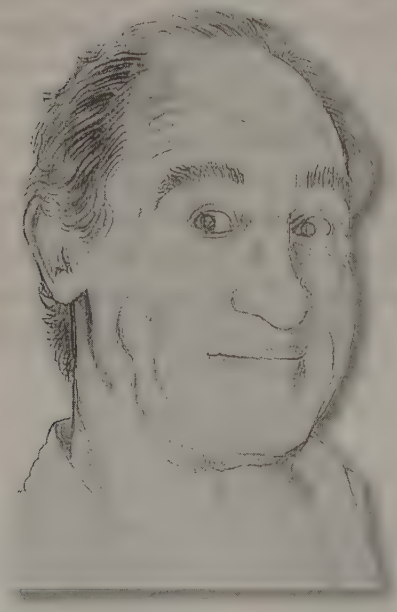
Grab both of your opponent's wrists with your hands, pulling him toward you and bending him over, controlling his upper body. Put both of your feet at his upper thighs and hips (toes pointing outward). If he spins to his left or your right, you will follow him easily by controlling his lower body with both of your legs. Don't forget your handles. Although grabbing the wrist is preferred, you may be able to use his hair or ears as a handle to pull his upper body close to you.

Double Wrist Grab and Double Leg Splits

Grab both of your opponent's wrists with your hands. Pull him toward you bending him over, controlling his upper body. Bending your legs, which are on the inside of his legs, use both of your insteps to hook your opponent in the vicinity of the back of his bent knees. If you can spread his legs with your feet, your opponent will lose his balance.

Double Front Grapevine Foot and Leg Control

Your opponent is on his back and you are hovering over him. Your legs are wrapped around the outside of his thighs and your insteps are hooked on the inside of his ankles. Slightly spread his legs with your legs, controlling his lower body in foot and leg control. Your hands are on the mat for balance.

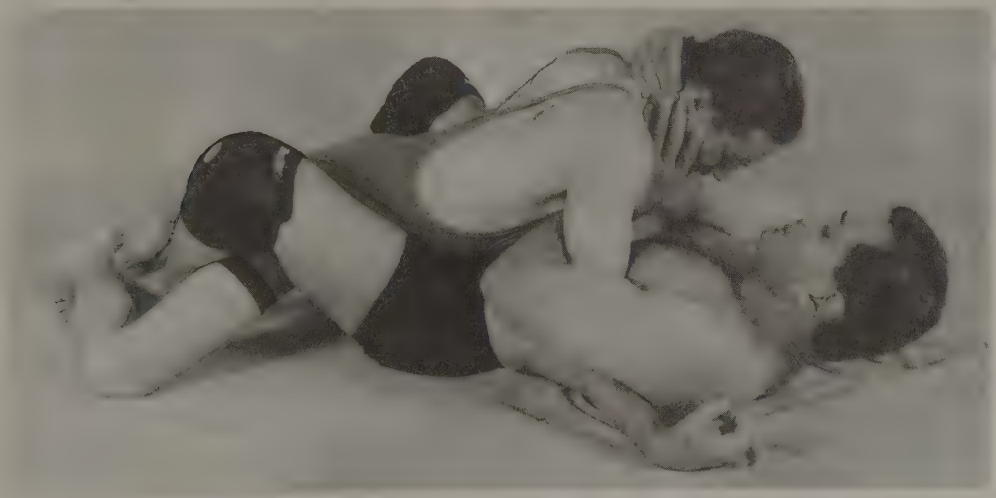


Double Foot Grapevine Leg Control from Underneath Variation

You are on your back. Your opponent is between your legs. Wrap your legs around the outside of your opponent's thighs. Hook your instep under his ankles, pointing your toes outward, hooking his legs.

Double Foot Grapevine Leg Control Variation with a Double Straight Elbow Lock – Jack and Andy Gill

You're on your back. Your opponent is between your legs. Control him with double front foot and leg control by wrapping your legs around his thighs and hooking his insteps from the inside. Spread his legs with your feet controlling his lower body. At the same time, wrap your arms underneath and around both of his straight elbows. Arch, locking his elbows straight with your forearms.



Double Foot Grapevine Leg Control Variation with a Wraparound Arm and Neck Pull

You're on your back. Your opponent is between your legs. Control his lower body by wrapping your legs around his legs from the outside and hooking your insteps underneath his lower shins from the inside. Begin to straighten out your legs, putting pressure on his legs. This should control his lower body. Your left arm is wrapped around his right arm above the elbow. Your left hand grabs his face, using it as a handle. Your right hand hooks the back of his head, shoving it into your left hand, controlling his head.

Figure-4 Leg Lock Rollover Variation

Your opponent is on all fours. You are on the small of his back, riding him. Figure-4 your legs around his waist by wrapping your right leg around his stomach and hooking your right instep in the bend of your left knee. Your intentions are to roll to your right. Your right hand goes to the mat to start your roll. (You will note that my left hand is smothering his face for distraction, although this is generally not acceptable.)

Look closely, this particular photo may be deceiving. It looks like those bird legs are coming out of my body, NOT SO! My legs are still figure-4ed around his waist. Switch from a figure-4 leg lock to a leg keylock by grabbing your left ankle with your left hand and bending it around your right instep. This will tighten up your leg grip around his waist as you roll your opponent from his hands and knees to his buttocks.

Continue to roll your opponent until you are both in a sitting position. You are behind him with your right leg still around his stomach in a figure-4 leg lock with your right instep tucked underneath the bend in your left knee. Your left instep is hooking the inside of your opponent's lower left calf, controlling his lower body. Even though your upper body is resting on your forearms, you can still reach up behind him with either hand for a choke, neck crank or just to slap the back of his head if the referee is not watching.

CHAPTER 4

WOMEN AGAINST MEN

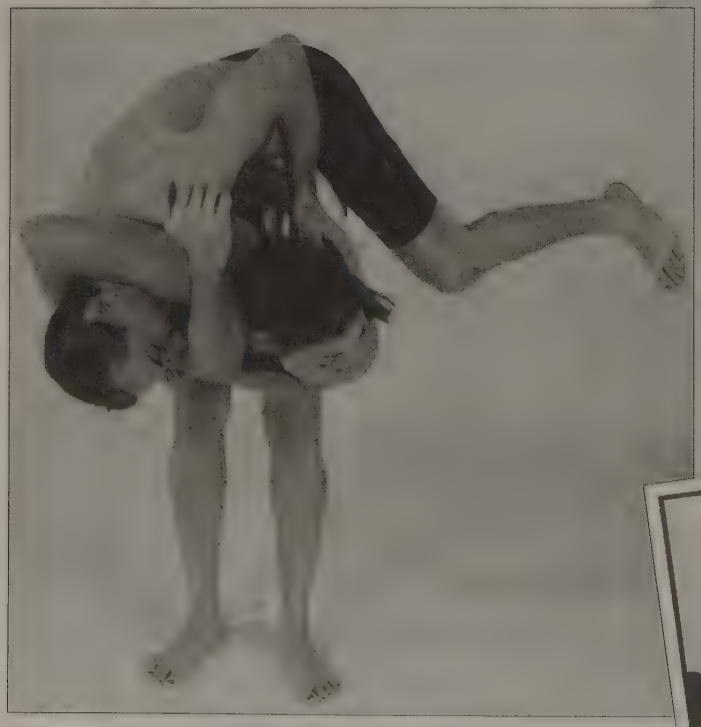
Rear Naked Choke – Harut, Do Your Homework

Indian Death Lock

Reverse Sit Down Surfboard and Neck Crank Variation – Wong Way Street

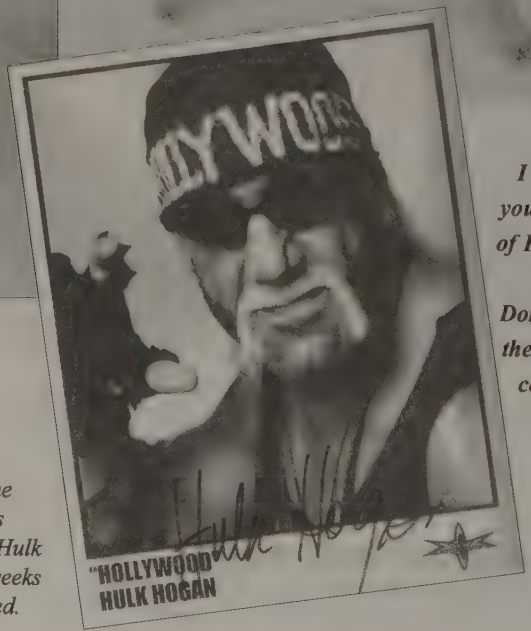
Blassie Bite
Don't bite the hand that feeds you.

The Fireman's Carry –
The Hulk Hogan Lift



Head Lock Throw
Monte Perlin keeps a tight hold on his womanand his motorcycle.

Editor's note: You are reading the updated version of Gene LeBell's Grappling World. This photo of Hulk Hogan arrived in the mail two weeks after the first edition was released.



Gene:
I looked through your Encyclopedia of Finishing Holds three times... Don't get mad, but the only thing that could have made it better was a picture of me!
– H.H.

WOMEN GRAPPLING

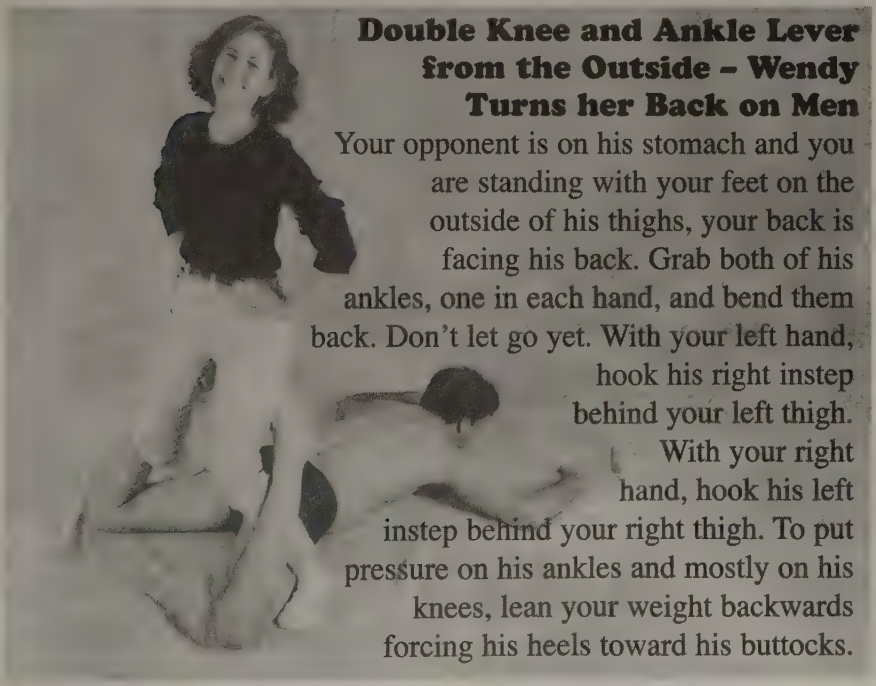
Can a woman beat a man even though the man is bigger and heavier? Yes, if the woman is a polished athlete and knows what she is doing. There is no easy way or shortcut for a woman who weighs 110 pounds to beat a man who is much bigger and heavier. It takes hard work and dedication to accomplish this.

Body Slam – Woman's Lib (Reversing the Tables)

Here you see a 110-pound woman body slamming a 260-pound bully. This is an awful thing to say, but in this case, Gene ended up doing the dishes. Gene is known as a man among men, but not when he's trying to take advantage of a well-trained woman.

Neck Lift – Mimi Do the Dishes

Gene not only hates dogs, cats and kids, he's not too fond of women either, especially when they don't do what he says the instant he says it, even if he's wrong (but we all know, Gene is never wrong.) This is what can happen to a woman who doesn't listen to her man or do the dishes. Gene is a chauvinist pig, as quoted from most of his ex-wives.



Double Knee and Ankle Lever from the Outside – Wendy Turns her Back on Men

Your opponent is on his stomach and you are standing with your feet on the outside of his thighs, your back is facing his back. Grab both of his ankles, one in each hand, and bend them back. Don't let go yet. With your left hand, hook his right instep behind your left thigh. With your right hand, hook his left instep behind your right thigh. To put pressure on his ankles and mostly on his knees, lean your weight backwards forcing his heels toward his buttocks.

Time Hold – Toney the Tiger Tamer

Figure-4 Hammerlock using Legs with Chin Lift Neck Lock

Break a Finger – Dr. Ditlove's Office Call
You do what you've got to do or what you can do. Gene LeBell says break a leg means good luck. Karl Gotch says break a neck and a leg means good luck. Mimi says break a finger will get the job done.

Wrist Flex and Bent Elbow Pull
It's difficult for a man to grab a woman if he can't close his hand.

Bite When It's Right – Midge-O the Mean

A man grabs you attempting to kiss you. He is bigger, heavier and stronger than you. So you must attack one of his weak points. Let him kiss you and bite his bottom lip as hard as you can holding him close to you with your right arm. The excruciating pain on his bottom lip makes you the winner.

Thumb in the Eye Standing – I'll Keep an Eye Out for You

You're standing and a masher grabs you to pull you in close. Reach your right arm around his back and grab the back of his neck with your right hand to keep him in close. Quickly place the tip of your left thumb on the nose side of his right eye. The amount of pressure that you apply should be determined by the seriousness of the situation. Use discretion.

Thumb in the Eye on the Ground – Harte to Harte Going Eye to Eye

Ken and Carmen Harte don't know how to spell their last name. Gene spells it Heart. If a man gets you on your back and straddles you, place your left arm inside of his arms and dot his right eye with your left thumb. In a life or death situation only, jab your thumb into his eye. Eye techniques are very dangerous. Use Discretion.

Counter to a Leg Grab with a Chicken Wing and a Hair Pull

1. If you are sitting and a man comes next to you and puts his hand on your knee, you could be in serious trouble if you don't handle the situation quickly and with authority.

2. With your left hand, pull his left arm toward your left knee, straightening out his arm.

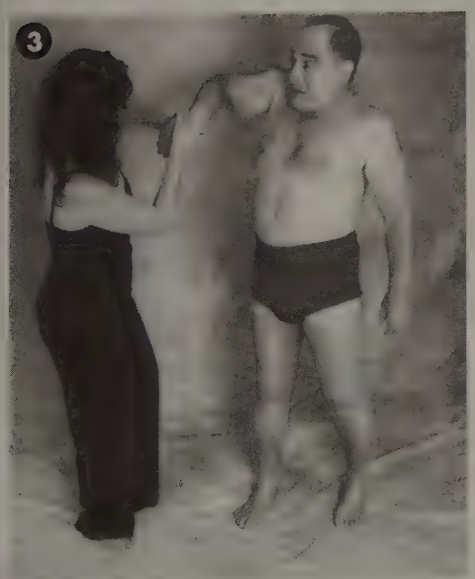
3. Start to pull his left wrist behind him. Make him lean forward by striking your right hand at his left elbow, rolling his elbow and body forward.

4. Place your right arm on his left bicept, raising his left forearm up into a punishing armlock. So he doesn't fall on his face, grab his hair and pull his head back. This will put a great deal of pressure on his arm.

Countering a Sneak-A-Peek Using an Under Arm Inward Wrist Twist & Come-Along – Debra Squeaky Wheel

Our villain grabs the young lady's belt to pull her close and sneak-a-peek. Fortunately for this young maiden, our villain is legally blind.

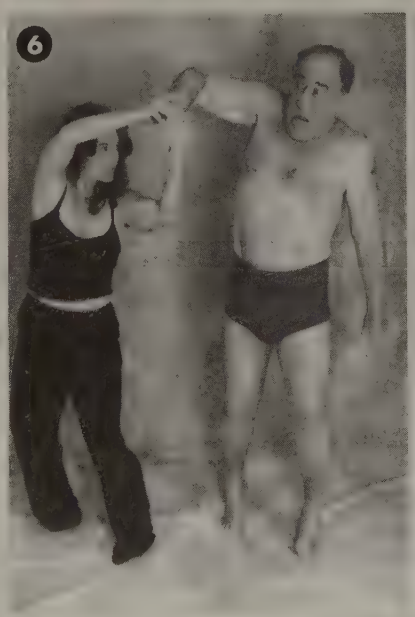
Grab his right wrist with your right hand.



Grab the palm side of his right hand with your left and start to turn toward him.

Since our villain is modest and does not want her to look at his body as her eyes skim across it, he magically puts on his clothes as she goes under his extended right arm.

The woman continues to twist our villain's hand inward putting pressure on his right wrist.



As you twist his hand putting pressure on his wrist, raise his elbow in the air. To aid you in putting an inward wrist twist on, raise his right elbow in the air by continuing to twist his right hand. Maintain a good grip on his right hand. If his right hand is open, he might drop all his nickels on the ground.

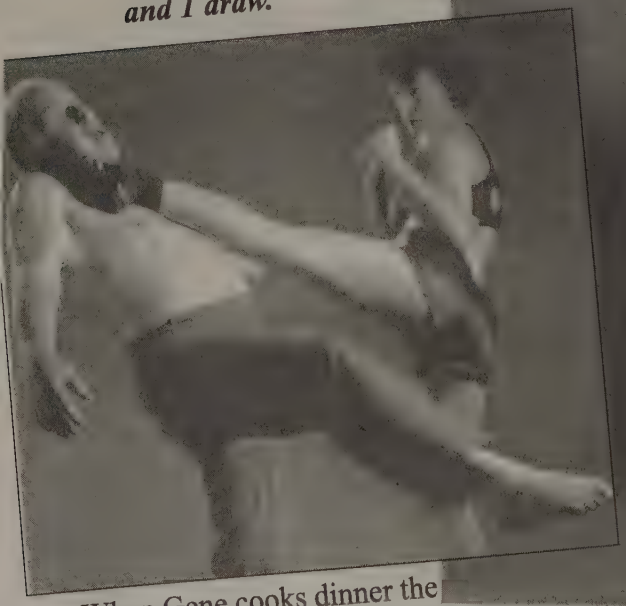
Teaching Women Who's the Boss

Although we do a lot of teasing and joking in this book (as evidenced in this technique), it's all in good fun. Domestic violence is no joking matter.

There is No Excuse for Domestic Violence

This technique works great on wives, girl friends and mistresses, although in most societies this hold is banned. If one of the ladies in your life burns your dinner, grab her by the throat and lift her high above your head with both arms. Sometimes in an effort to counter this technique she will try to grab your wrist and pull them away from her throat. Lift her higher until her arms drop.

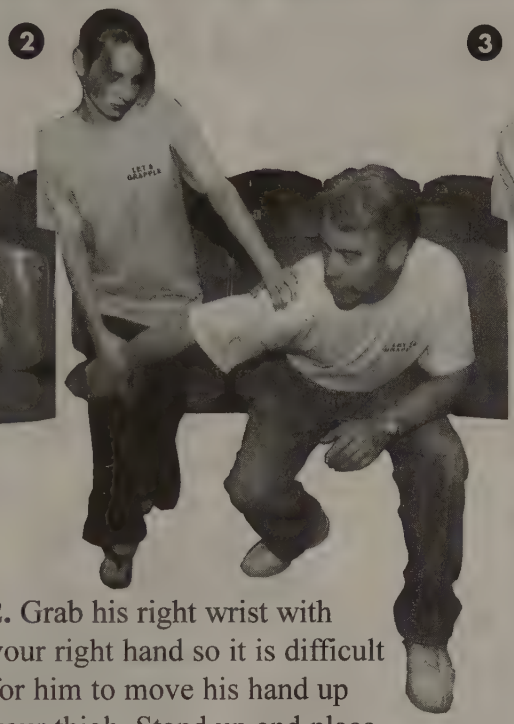
Mimi is Gene's top female student. Against men, she has 12 wins, no losses and 1 draw.



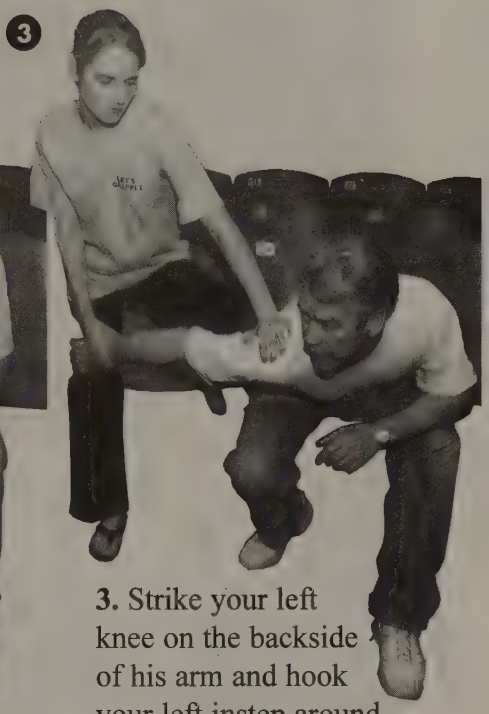
PS: When Gene cooks dinner the girls usually do this to him. He's learned to stop cooking and start making reservations. Gene hates domestic violence, especially when it is directed toward him!

Half Surfboard, Leg Over Straight Armbar – Alison in Wonderland

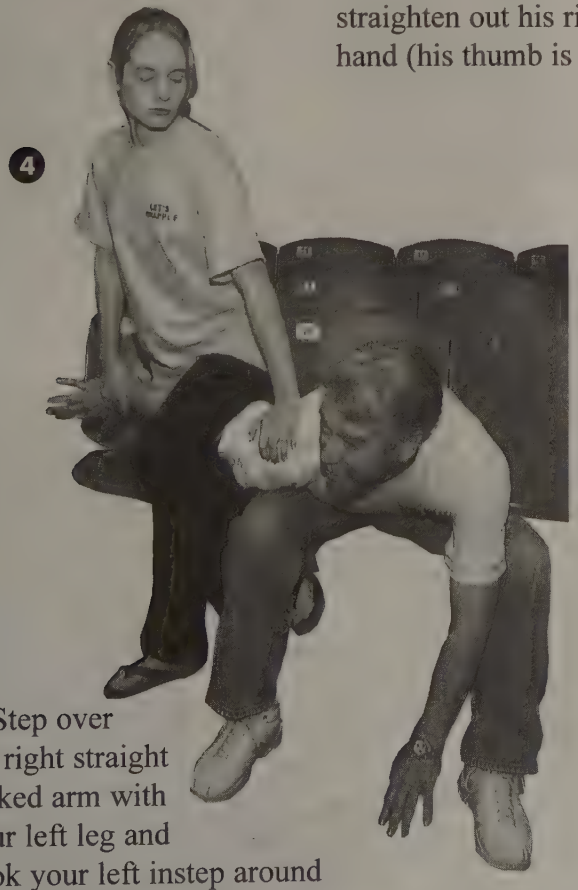
1. A groper is sitting next to a young lady and puts his right hand on her right thigh.



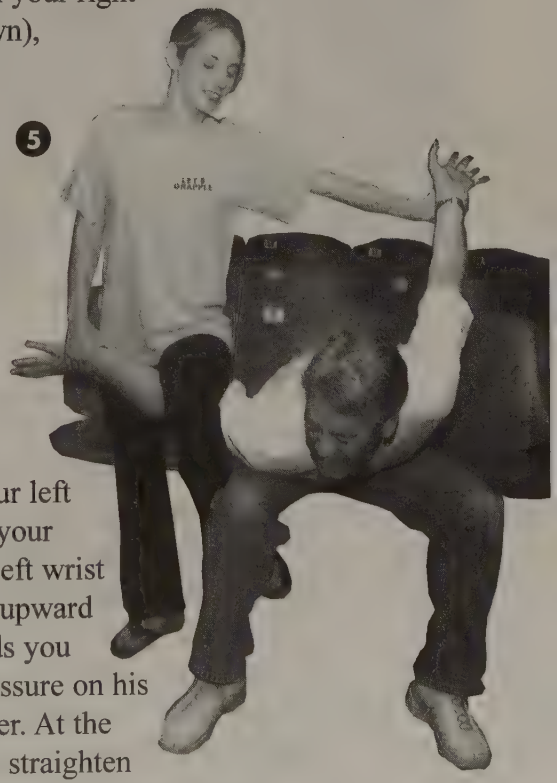
2. Grab his right wrist with your right hand so it is difficult for him to move his hand up your thigh. Stand up and place your left hand on his right shoulder and straighten out his right arm with your right hand (his thumb is pointing down),



3. Strike your left knee on the backside of his arm and hook your left instep around his upper calf.



4. Step over his right straight locked arm with your left leg and hook your left instep around his upper right calf.

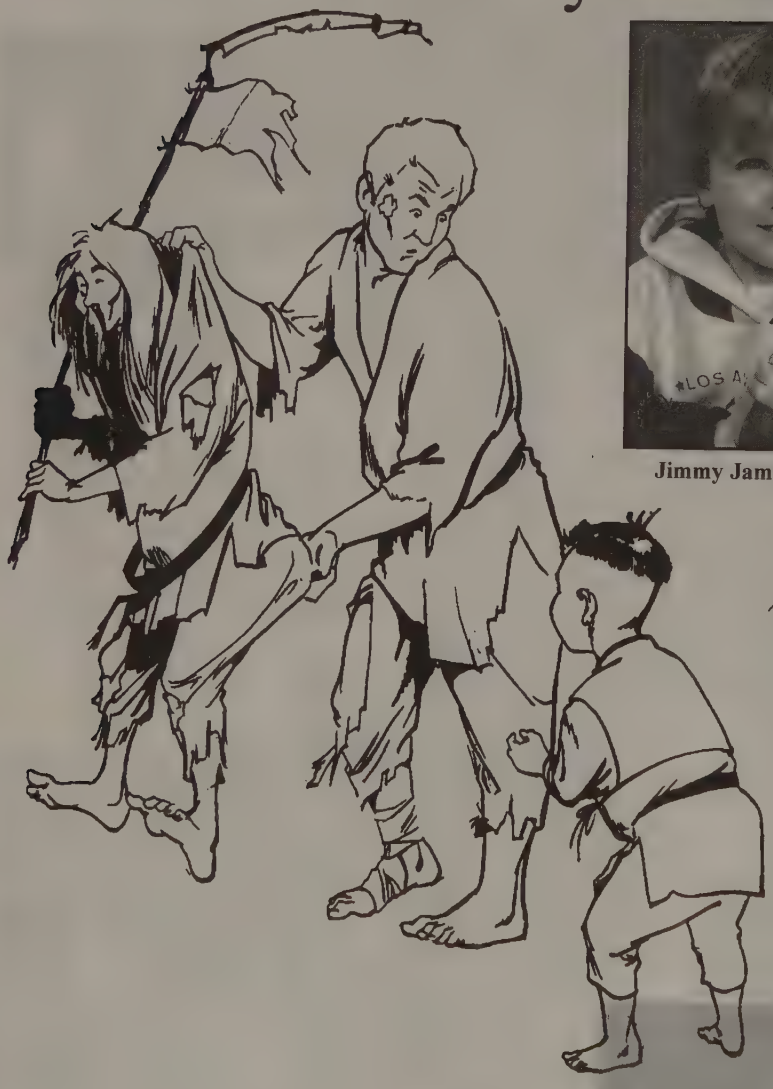


5. With your left hand grab your attacker's left wrist and pull it upward and towards you putting pressure on his left shoulder. At the same time straighten out your left leg putting pressure on his right straight locked elbow.

CHAPTER 5

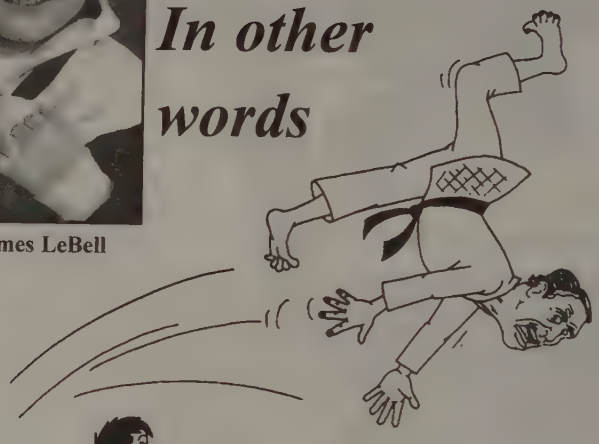
GRAPPLING
The Next Generation

There's Always a Next Generation



Jimmy James LeBell

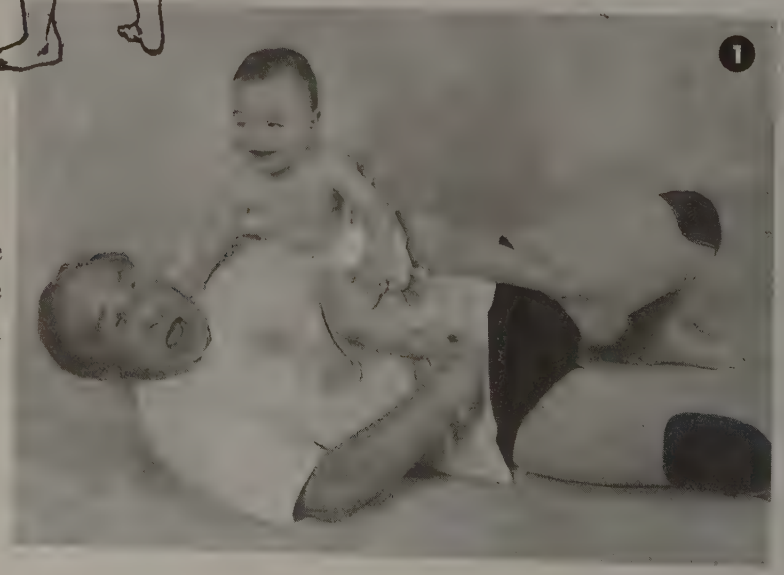
In other words



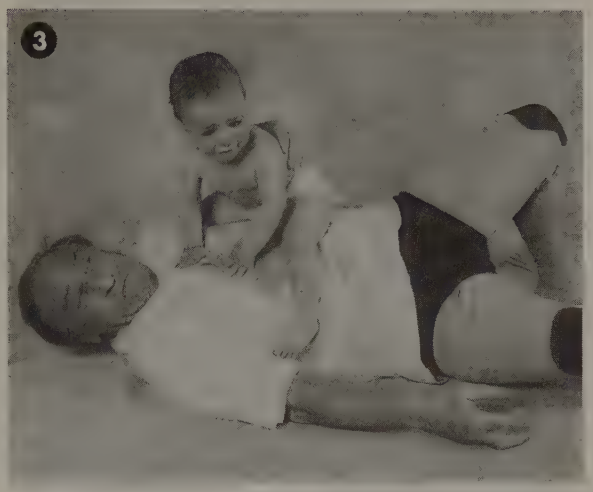
start them YOUNG!

Daniel's Wet Diaper Attack Variation

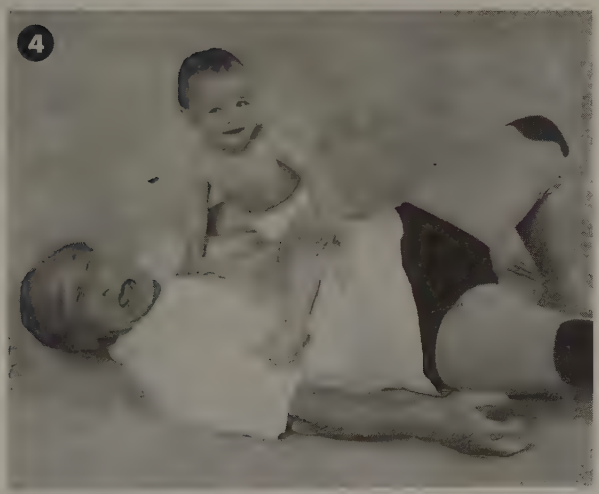
Chop to the throat, sidesaddle wet diaper attack. This move is second nature for all infants and is practiced often, generally with success.



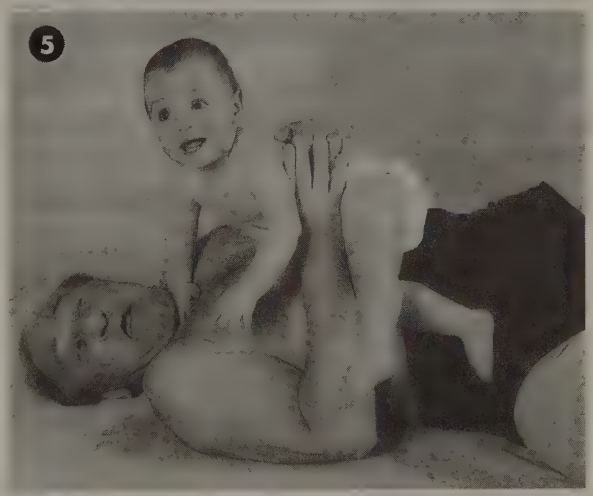
Mount your opponent, continue with your wet diaper attack.



If your opponent tries to shove you off in an effort to counter, dig in and hold on tight.



If the wet diaper attack doesn't work right away, don't cry. Try it again!



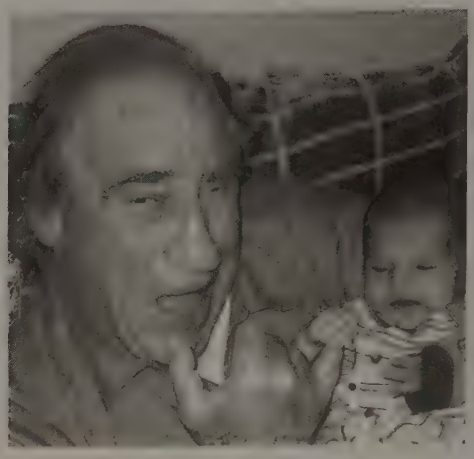
Your opponent takes off his shirt in an effort to counter your wet diaper attack. Most injuries from grappling are internal. However, in the wet diaper attack note the damage under Gene's right shoulder. Yell out to the referee (or your mother) to make sure someone hears your opponent give up. As Daniel left the mat victorious he was heard to say, "I owe it all to my wet diaper attack."

Daniel's Wet Diaper Attack

In Gene's first edition when I was a baby I did the "Wet Diaper Attack" and the "Bite is Right." If you don't use it you lose it. The bad news is I lost it. The good news is now I do big boy grappling.

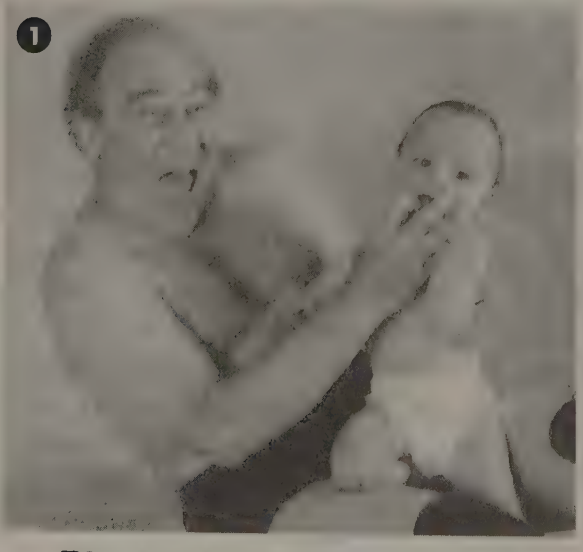
Get Your Kicks Out of Life – Little Bad John's Kangaroo Kick Variation

Little Bad John throws a front kick to Uncle Gene's throat, making it difficult for him to breathe.



Tyler in 2042?

Gene LeBell never did become President of the United States. So he wanted his son or daughter to become President. No such luck. He told his ten day old grandson, Tyler, "You've got to become President of the United States." Tyler responded: "Sorry Grampa, I'm going to become a wrestler" and then grabbed Gene's finger and bent it.



Bite is Right – Gene LeBell's Grappling World Members Can Do No Wrong

Our hero suckers the villain into sticking a finger in his mouth by opening his mouth. Big mistake.

Our hero slams his mouth shut with the villain's trigger finger caught between his two front teeth. If you have them, you should always try to bite with your back teeth because they are stronger. If you don't have back teeth, then you attack with the weapons you have.

Left-Sided Throw
Daniel Gene's Dynamic Thumb Wrist Flex Body Slam Variation

Daniel Gene grabs the villain's left thumb with his left hand in a death grip. As Daniel turns to his right, it forces the bad guy off balance and puts him in motion. Note: the villain's right leg is off the mat and all of his weight is on his left leg. He is on his way.

Our hero bends the bad guy's thumb in, which flexes his left wrist. If you listen, you can hear gravity calling....going, going, gone. The pain is on his left thumb and wrist.

The momentum is so great that our villain starts to fly through the air with the greatest of ease (left). Showing the class of a true warrior and grappler of the next generation, our hero waves good-bye.

Although our hero is standing and the villain is on his back, both of our warriors win. After the contest they go out together for a drink, a glass of milk for two.

It's advisable to try and be ambidextrous with all techniques, because the man who can use both sides equally has an advantage.

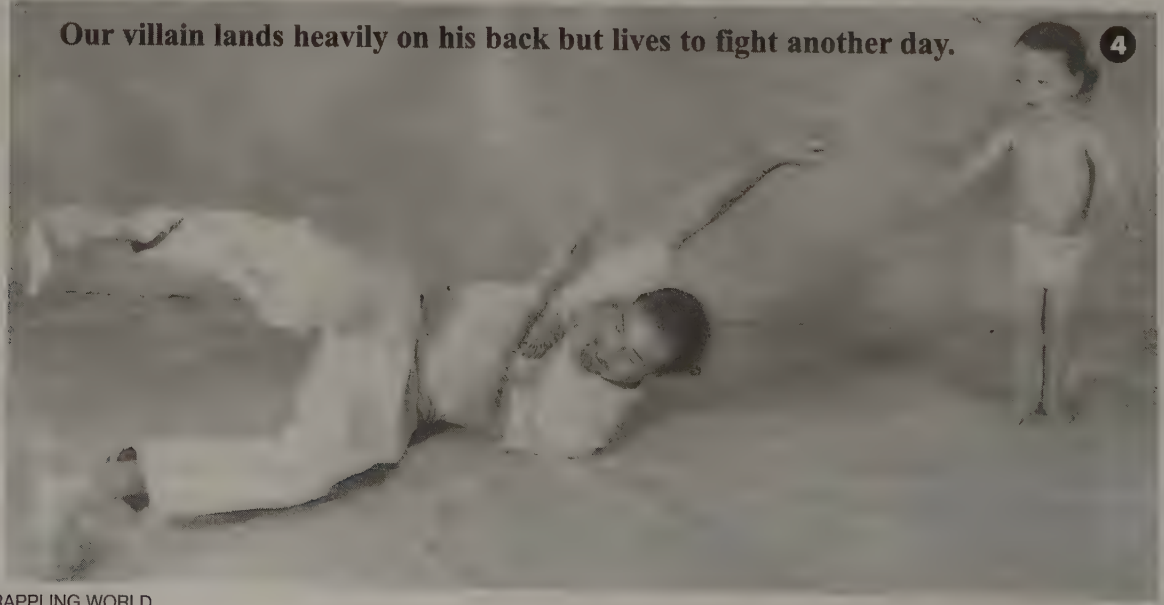
Right-Sided Throw Daniel Gene's Dynamic Thumb Wrist Flex Body Slam Variation

Daniel Gene grabs the villain's right thumb with his right hand in a death grip. As our hero turns to his left, it forces the bad guy off balance. Note: the villain's left leg is off the mat and the majority of his weight is on his right leg. The bad guy's motion has started, he is on his way.

Our hero continues to bend the bad guy's thumb in, which flexes his right wrist. If you listen, you can hear gravity calling.

The momentum is so strong that the villain starts to fly through the air. Showing the class of a true warrior and grappler of the next generation, our hero waves good-bye.

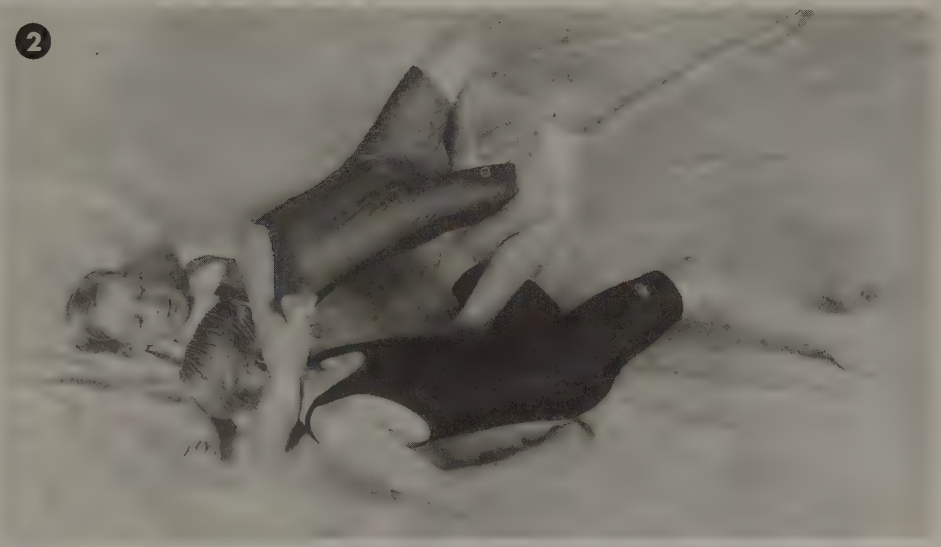
Our villain lands heavily on his back but lives to fight another day.



Knee Crank and Headlock

Your opponent is on his back and you are standing facing him. Reach down and grab his left ankle with your right hand. Place your right foot over his left inner thigh and tuck your right instep under his buttocks. Spin to your left until your back is toward him. Shove his left ankle down and into the bend of your right knee.

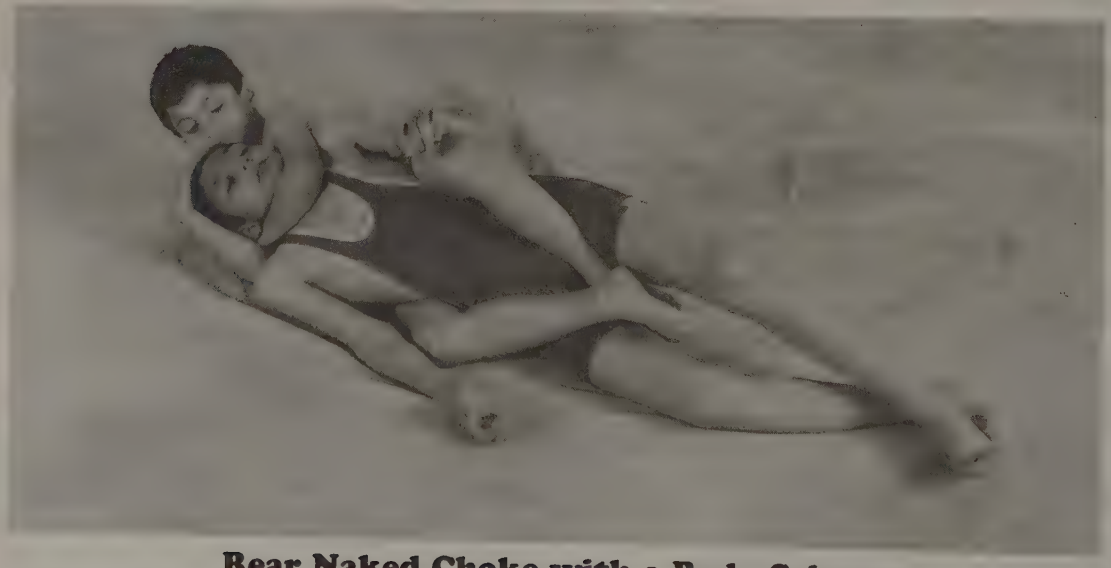
Fall backwards until your right shoulder touches the mat. Wrap your right arm around his neck. Start to pull him close to you by pulling your right wrist with your left hand.



To put pressure and crank his left knee, push forward with your right instep while pulling his left ankle toward his chest with the bend in your right leg. Continue squeezing the headlock toward your upper chest. The main pressure is on his bent left knee.

King Arthur's Neck Crank with Figure-4 Leg Lock from Behind

You're both on your backs. You are behind your opponent. Figure-4 your legs around your opponent's waist, controlling his lower body. Wrap your right arm under his chin and around his neck and grab your right wrist with your left hand. You put pressure on his neck by arching your body, which helps you to push his chin backward. This will crank his neck.



Rear Naked Choke with a Body Scissors

You're both on your backs. You are behind your opponent. Grapevine his waist with both of your legs, scissoring them together, controlling his lower body. Wrap your left arm around his neck and under his chin. Keylock your left palm in the crook of your bent right arm. Your right arm is either behind his head or on top of his head to use his hair as a handle. To put pressure on his waist, tighten your scissor grip. To put pressure on his neck with your figure-4ed arms, squeeze your left forearm and left biceps together putting a choke on your opponent.

Go-Behind Kid's Cradle into Banana Split Variation – Miller Time Hugh Bet

When you're behind your opponent and he is standing, grapevine your left leg around his left upper thigh, hooking his calf with your left instep. Your hands are gripped firmly around his upper right thigh. Throw your head to your right, dropping your right shoulder.

Continue throwing your body to the mat, pulling him with you as you spread his legs.

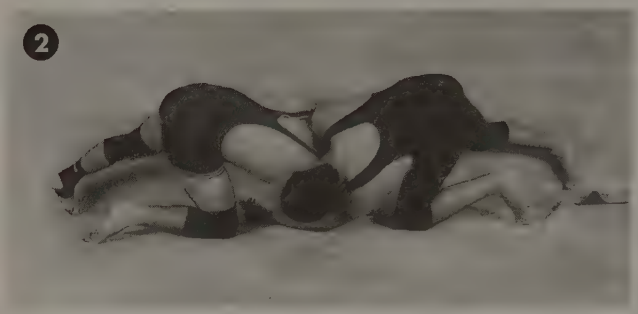
Your left leg is still grapevining his left leg. Your right hand has a good hold on your left wrist as you spread his legs further apart in a banana split.

Continue grapevining his left leg with your left leg. It will be more difficult for him to escape from a banana split if you keep his right leg bent. Wrap your arms around his bent right leg at the shin and thigh, arch your body and spread his legs.

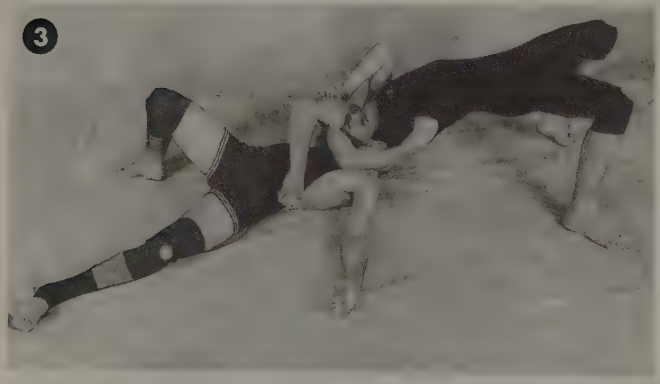
Continue to control his left leg with your left leg. With both of your hands, continue to squeeze his bent right leg toward your chest while spreading his legs apart. From this position you can also pin his shoulders. The pain is on his groin and inner thigh area.

Single Far-Arm Drag Variation with Neck Crank Variations – Karo & Manuel

Place your right arm below his left arm and underneath his chest. Grab his upper right arm with your right hooked hand.



Pull his right arm with your right hand starting to roll him toward his back. Straighten out your right leg. Kick your left leg in front of your right leg which rolls you on your back. Press your left heel against the mat, which will make him roll onto his back.



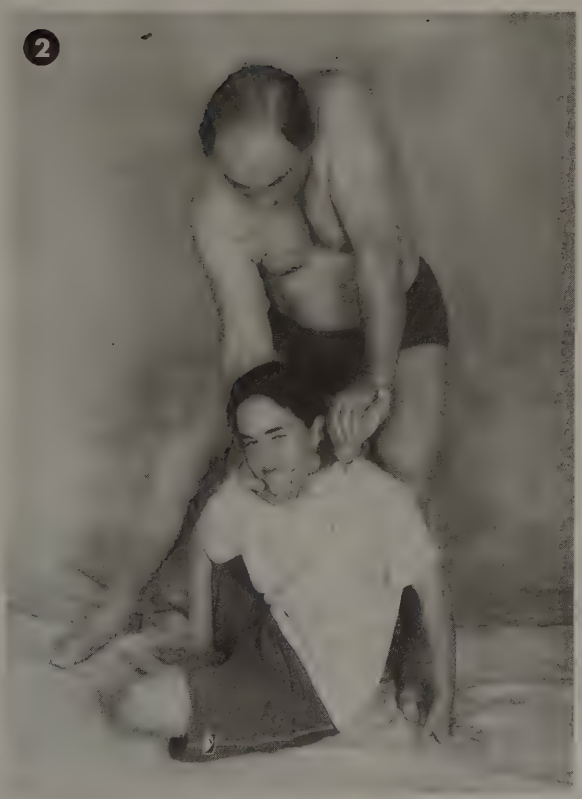
Your right arm is now underneath his chin and upper right arm. His shoulders are pinned. Your left hand grips your right wrist, tightening your hold. Begin to do a wrestler's bridge.

As you tighten your arm hold against his neck, shove his neck and shoulders down. Continue doing a wrestler's bridge, forcing the back of his head forward, cranking his neck.

Do a backward rollover landing on his stomach. Squeeze your knees close to his lower chest. Continue your neck crank by taking the slack out of your right arm, pulling and lifting with your left arm. This will bend his head forward cranking his neck. Press down on the back of his head, pinning his shoulders. There is a lot of pressure on his neck. So, kids, be careful. This can be a very dangerous move.

Bent Knee Crank Behind the Head Variation – Lipton's Ice Tea

Since Gene doesn't believe in spanking naughty little boys or girls, this is how he reprimands them. Most parents prefer the old school of spanking the naughty little ones. Your opponent is in a sitting position and you are kneeling on your right knee. Grab the little girl's right ankle with your right hand. Your left knee is pressing against her right shoulder. Your left hand is pushing the little girl's head to the left in anticipation of putting her right leg behind her head and neck.



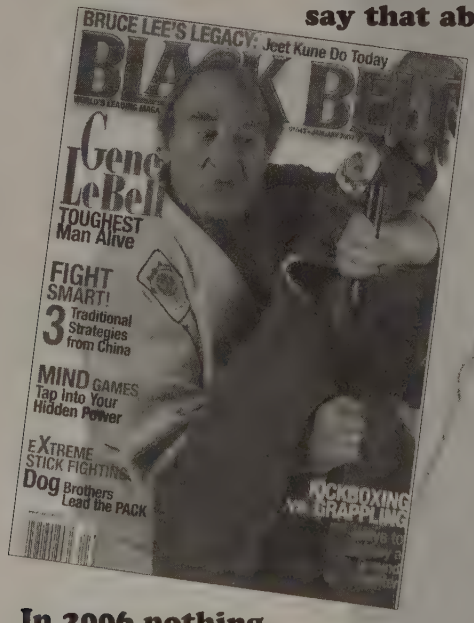
Step behind the little girl and switch hands, grabbing her right instep with your left hand. Quickly place her right foot and leg behind her head and neck with your left hand. Control her head by grabbing underneath her chin with your right hand.

Now that you have control of the young lady, make sure that she is willing to do her homework tonight. I have been teaching this little girl for years and that's why she has become an "A" student (with honors).

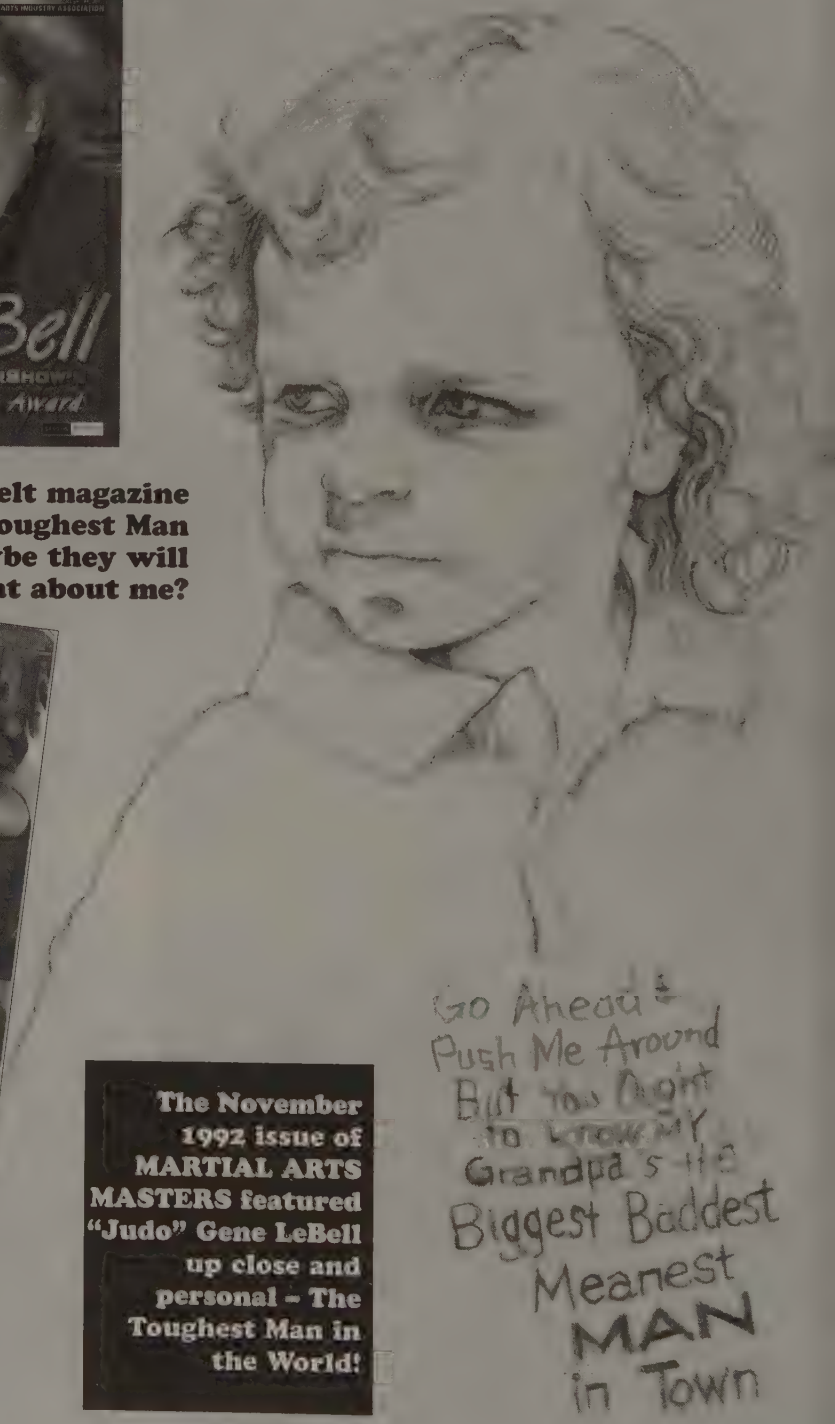
For his countless contributions to the martial arts Gene received the Martial Arts SuperShow's Lifetime Achievement Award in 2005

Page 44: How To Start A Small School From Zero!
ma SUCCESS
How to run a Successful Martial Arts Seminar
GRAPPLING LEGEND
Gene LeBell
EARNS THE IAA SUPERSHOW'S
Lifetime Achievement Award

The April 1994 issue of Black Belt magazine said that my Grandpa is "The Toughest Man Alive." When I grow up, maybe they will say that about me?



In 2006 nothing has changed.



The November 1992 issue of MARTIAL ARTS MASTERS featured "Judo" Gene LeBell up close and personal – The Toughest Man in the World!

The February 1991 issue of INSIDE KUNG-FU PRESENTS said that Gene LeBell was "One of the 100 Most Influential Martial Arts Personalities of All Time!" AND "The Toughest Man Alive."

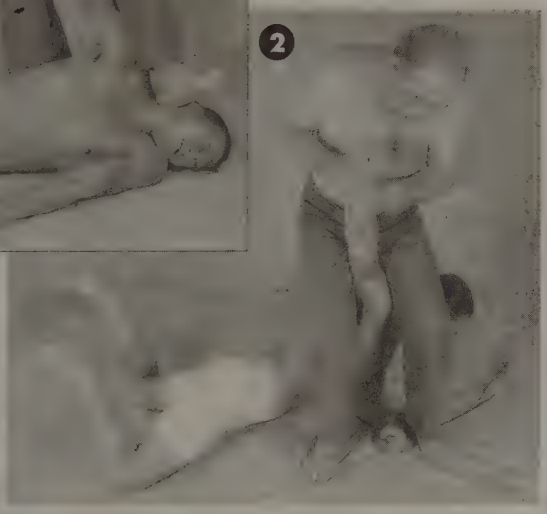
INSIDE KUNG-FU

CHAPTER 6

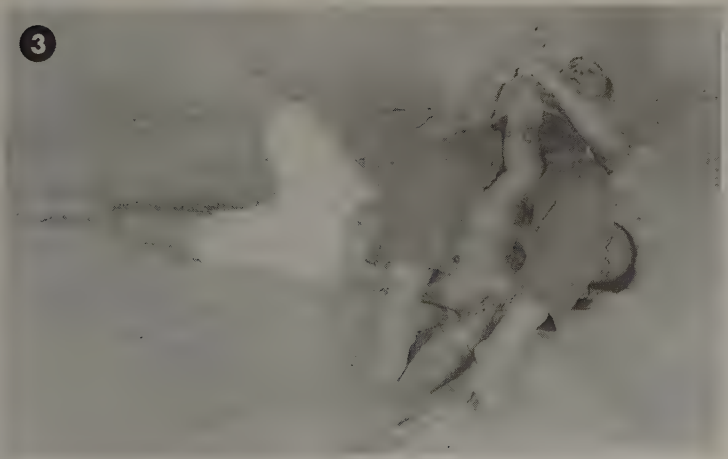
STRAIGHT ARM BARS AND SHOULDER LOCKS

Two-Leg Over Straight Arm Bar Variation

Your opponent is on his back. You're standing, grabbing his right wrist with both of your hands. Lift at his right wrist until he's on his left side and his right arm is extended and pointing straight up. Take a short step over his face with your left foot. If you accidentally step on the right side of his jaw with your left heel, turning his face to the left, it will help him roll over onto his face (but make sure the referee doesn't see it).



With your left foot on the mat and keeping his right arm straight, step over his body with your right foot. Start to bend your legs so your buttocks is resting on his right upper shoulder and shoulder blade. Your left leg is planted on the mat and your upper left thigh is hugging the top of his right shoulder. Start to fall backwards with momentum, pulling his extended right arm with you. If you keep his arm straight he will flip on his back in short order as your shoulders hit the mat.



You are on your back and his right arm is secured between your legs. Your left leg is over his face and your right leg is over his rib area. To put pressure on his straight, locked right elbow, arch your hips up as you pull his right wrist down. Make sure that his right thumb is pointing upward. The whole secret in the straight arm bar series is to get your butt as close to his shoulder as possible.

Helicopter from Running Position (Tomoe Nage – Circle Throw) into a Straight Arm Bar

You're on your back using foot and leg control on your opponent, who is crouching over you, grabbing at your neck with his right hand. Your left hand is pulling at his right wrist and forearm as your right hand is using his neck and chin as a handle in order to pull him over your head. Your feet are at his hips and your toes are pointing outward. Your knees are bent.

Straighten your legs, raising his lower body off the mat as you pull his upper body down with your hands.

As the majority of your opponent's weight is resting on your feet, which are still positioned on his hips, drop your left foot off his right hip. Swing your left foot over the top of his straight right arm below his shoulder. Your left hand, which has a firm hold of his right forearm, helps control his upper body. As you continue to push away with your right foot and leg, your opponent is turning to his back and is on his way to the mat.

Guide your opponent's back toward the mat with your right calf and a secure hold on his straight right arm with your left hand.

As you guide your opponent to the mat, keeping his right arm straight, jam the back of your left thigh against the right side of his neck.

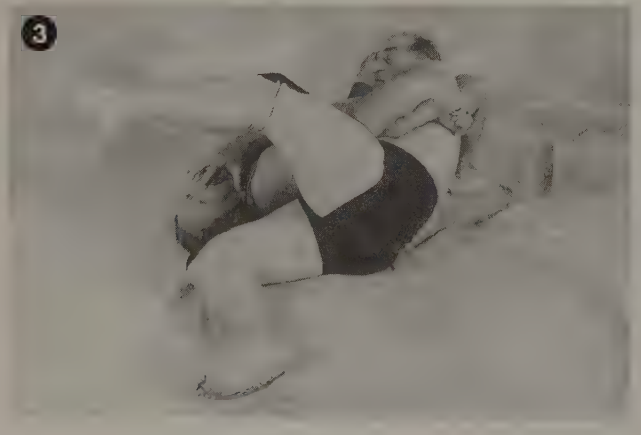
As your opponent's back hits the mat,continue to pull at his right wrist with both hands, securing your buttocks as close as you can to the right side of your opponent's body. Note: Your thighs are surrounding and squeezing his right upper arm. Your upper calves are resting on his body. (No weight on your heels.)

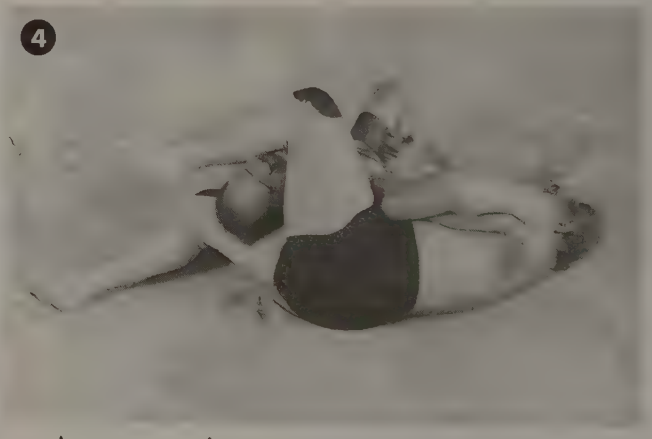
Your opponent is now secured in a straight arm bar. To put pressure on his straight right elbow, arch your body as you pull down on his right wrist. Very Important: So his straight right arm doesn't bend, make sure his thumb is pointing straight up. Technique in general: To lock an elbow your opponent's thumb must be pointing in the opposite direction to the way you're intending to lock his arm. In other words, the thumb must be pointing in the same direction that the arm bends in order to lock it in the opposite direction.

From a Side Scarf Hold to a Figure-4 Head Scissors with a Straight Arm Bar

You have your opponent in a side scarf hold. Your left arm is wrapped around his right arm securely, gripping with your left armpit and forearm. Your right arm wraps around the back of his head. At this point you have a hold-down.

Continue holding him down by locking his right arm against the left side of your body. Your right palm forces his chin and head backwards.





Your left arm is wrapped above his right elbow, beginning to take the slack out. Your right palm continues to push against his face and chin. Throw your left leg over his face.

As you continue to wrap your left forearm underneath his lower right triceps, place your right knee under his head and neck.

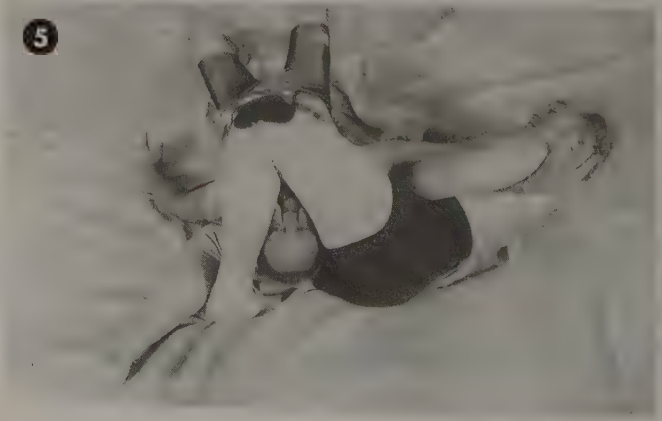


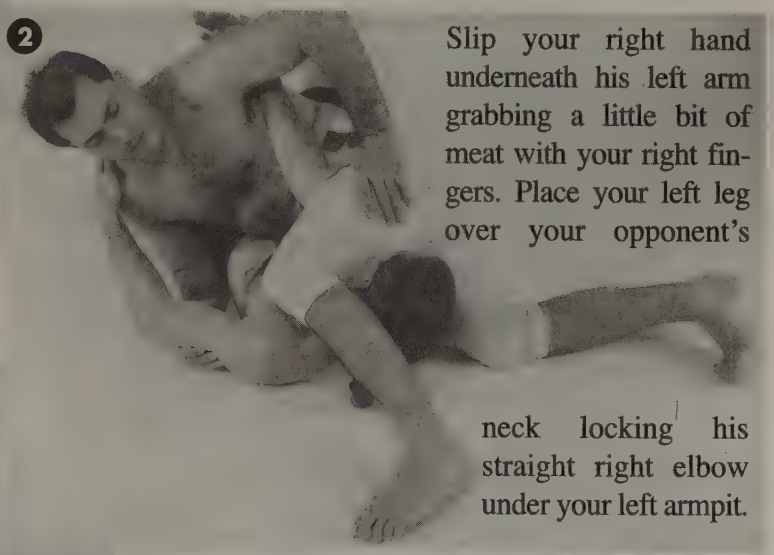
Figure-4 or keylock your left instep in the crook of your right knee. Continue with your left arm underneath his straight right arm and elbow, thumb up. Grab your left wrist with your right hand and arch. The pressure is on his straight right elbow. *(Continued on next page)*

Lazy Man's Figure-4 Head Scissors with a Straight Arm Bar Variation

Wrap your left arm around his right arm, just above his right elbow. Figure-4 or keylock his head and face with your legs. To put pressure on his straight right elbow, be sure his right thumb is pointing up. Tighten your leg grip pressing downward. Arch, sticking your stomach up as you turn to your left. You are lifting his locked right elbow as you are lowering his right wrist. A lazy man might rest his bent arm on his opponent's stomach and use his own palm as a pillow.

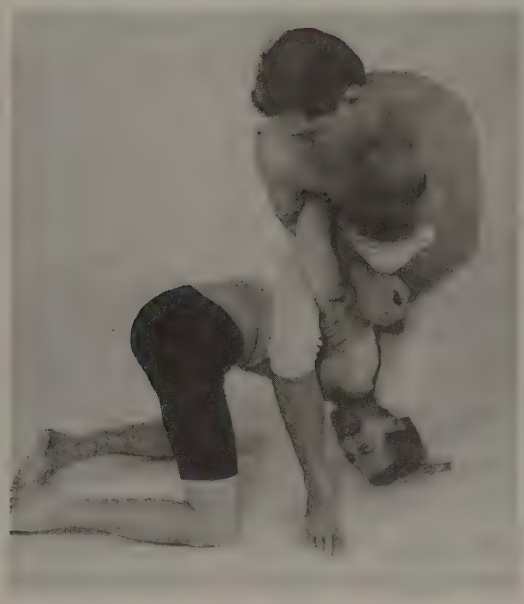
From a Side Scarf Hold to a Figure-4 Head Scissors with a Straight Arm Bar Variation

You have your opponent in a side scarf hold variation, pushing on his face with your right hand. Note that your right forearm is leaning weight on his left biceps to make it difficult for him to roll to his right. His right arm is snug under your left armpit. At this time the right side of your body is pressing against the right side of your opponent's right ribs.



Slip your right hand underneath his left arm grabbing a little bit of meat with your right fingers. Place your left leg over your opponent's neck locking his straight right elbow under your left armpit.

Pull his head up with your left hand by either grabbing his hair or the back of his head placing your bent left leg underneath the back of his neck as you figure-4 your legs by placing your left instep behind your right bent leg, controlling his head. To put pressure on his straight right elbow, while his right wrist is locked under your left armpit, arch forward pressing your waist against his straight locked elbow.



Straight Elbow Lock Variation – Dave Cater, Big Man with Words

(This variation is a step-over with the knee in the back of the head). Wrap your right arm around your opponent's right arm at the elbow. Your left palm is on the outside of his upper right arm. Lock your arms by putting the heel of your right hand on your left wrist or you can keylock by gripping your left wrist with your right hand. The choice is yours. Your right foot is planted on the right side of his body. Put pressure on the back of his head and neck with your left knee and shin. Arch, sticking your chest and stomach out, putting pressure on his locked straight right elbow.

Straight Elbow Lock Variation with One Free Arm

Your opponent is on his knees and right elbow and you are straddling him. Your right arm is wrapped around his straight left arm just above his elbow and his left wrist is locked under your right armpit. This is a good position to either strike the man with your left hand or, if you are a law enforcement officer, you have one free hand to handcuff one of his wrists. Your feet are spread for balance. As you arch back and throw your hips forward it puts pressure on his straight left elbow.

Wrap your right arm around his left arm slightly above his elbow. Grab your right wrist with your left hand. Make sure that his left wrist is secured under your right armpit. From your wide stance, put your right foot between his right forearm and the right side of his face, making it difficult for him to roll to his back. As you arch backward at the hips, pulling your right wrist with your left hand will put pressure on his straight locked left elbow.

Straight Elbow and Shoulder Lock with a Figure-4 Neck Hold Variation

You're on your back. Your right hand pushes your opponent's head toward your legs anticipating putting your right leg over the back of his neck. Your left arm underneath his left biceps stops him from rolling onto his stomach to top you. Your left arm is also in position to anticipate hooking his left arm.

Figure-4 his neck with your legs. Both of your arms wrap around his straight left arm at his wrist. To put pressure on his left shoulder and elbow, arch, pushing his head away from you with your figure-4 leg lock and pulling his straight left arm at the wrist toward your chest. The pressure is on his left shoulder and straight locked left elbow.

Head Scissors and Straight Shoulder and Elbow Lock from Behind Variation

From behind your opponent scissor his head keeping your knees close together, forcing his face away from the straight arm bar. If a man can turn his head to his left and roll toward his straight locked arm, he has a better chance of escaping the arm bar. Place his straight left arm, at his wrist, underneath your right armpit. To put pressure on his straight locked left elbow and left shoulder, push your hips forward.

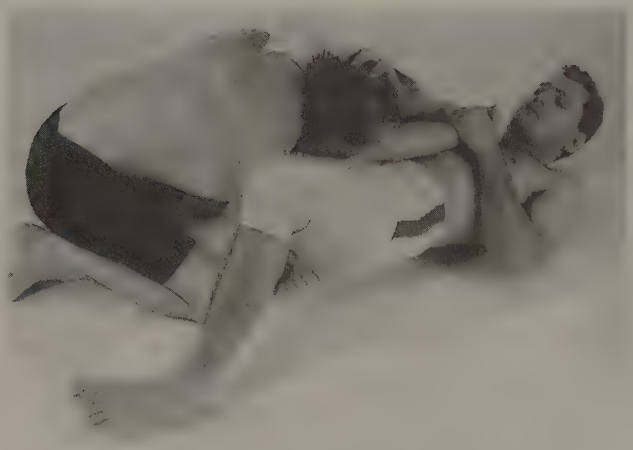


Figure-4 Triangle Arm Bar and Choke Variation

You're on your back and your opponent is on his knees. Throw your right leg over the back of his neck, pull his right wrist with your left hand, straightening his right arm. Keylock or figure-4 your legs around the back of his neck. To choke him, squeeze your keylocked legs together and pull the back of his head forward with your right hand. To put an arm bar on his right elbow, just arch.

Under Your Arm Using a Figure-4 Triangle Arm Bar and Choke Variation

You're on your back. Your opponent is on his knees. His head and straight right arm are hooked between your keylocked or figure-4ed legs. Your right instep is in the bend of your left knee. Wrap your right arm around his straight right arm with his thumb pointing upward. If you arch back you have an elbow lock. For variety, you can pull the back of his head with both of your hands choking him as you tighten your keylocked or figure-4ed legs.

Elbow Hug Straight Arm Bar Variation

Your opponent is on his back. Rest your right shin on your opponent's left biceps making it difficult for him to roll to his right. Lock his straight right arm at his wrist between the left side of your neck and shoulder. With your 3-finger grip, grab the blade side of your left wrist with your right hand at his elbow. To put pressure and lock his straight right arm, hug his straight elbow toward your stomach. Using the left side of his chin as a table top or third arm, rest your upper right forearm and weight on his chin forcing his face and head to turn to his right making it difficult for him to roll to his left. The pain is on his straight locked right elbow and the left side of his jaw.

Elbow Hug Knee on Neck and Ribs Variation – Dan Inosanto's Grappling Hug

Your opponent is on his back and right side. Rest your left knee on your opponent's neck and your right knee on his left side. Push your right shoulder into his arm just against his left wrist and forearm. Force his straight arm at the elbow toward your waist by placing your gripped hands just above his left elbow. Pull your hands toward your waist. When the slack is out of his arm, straighten your body a few inches putting pressure on his straight left arm at his elbow.

The LeBellian Series Straight Arm Bar Variation – Using His Arm Against Himself

Your opponent is on his back. Straddle him and place his right wrist underneath your left armpit. Keep your left elbow close to your waist. With your left hand grab his left wrist, pulling it underneath his straight right arm. Assist with your right hand. If you arch your hips forward you will put pressure on his straight right arm at his elbow.

Your opponent's right arm is straight and his right wrist is secured underneath your left armpit. Place your right hand underneath your opponent's bent left arm and place it on his right shoulder. Secure his left hand by holding his thumb and palm tightly with your left hand. To put pressure on his right elbow, straighten out your right arm, forcing his left forearm and wrist against his straight right arm just above his elbow.

For another variation of the same hold, his straight right arm is secured under your left armpit. Hold his left hand with your left hand, pulling it secure, making sure his left wrist and forearm are placed underneath his right elbow. Place your left foot over his head and on the left side of his face. Arch forward using both of your hands to push his left forearm against his straight right elbow as you lower his wrist with your left armpit. The pressure is on his straight right elbow.

The LeBellian Series Straight Arm Bar on Your Back

You're on your back. Your opponent is between your legs. You have your opponent in foot and leg control with your legs on the outside of his upper thighs. Pull his upper body close to your upper body by pulling the back of his neck with your right hand and grabbing his right arm above his elbow with your left hand. His arms are scissored at your lower waist with his right arm on top.

Grab his left wrist with your left hand. Straighten out his right arm by pulling it toward your upper chest with your right hand. Place your left leg over the back of his neck and on the left side of his face. If you arch your back, raising your hips, you have a straight arm bar variation.

With your left leg over the back of his neck, squeeze your knees and inner thighs together making it difficult for his left arm to escape from underneath his straight right arm. With both hands on your opponent's right wrist and hand (thumb up), pull it toward your upper chest, straightening his elbow. To put pressure on his straight right arm at his elbow, arch and bridge at your hips, using his left arm as a fulcrum or base.

1

Straight Arm Bar Using Your Opponent's Bent Leg as a Third Arm – LeBellian Series

You and your opponent are on your backs. You're on his right side. Your left leg is resting on your opponent's neck. Grab his right arm at the wrist and pull it straight underneath the bend in his right knee. Place your bent right leg over his lower right shin.

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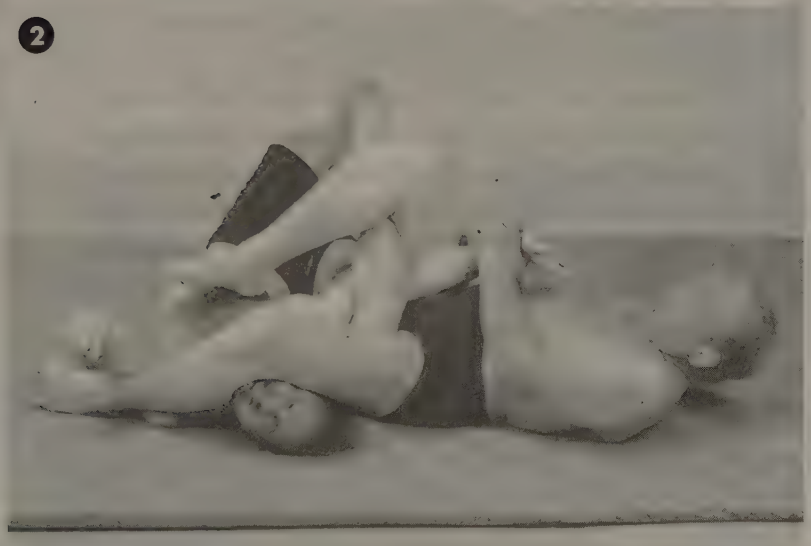

Squeeze your right upper calf against his right lower shin. This forces his bent right leg down securing his right arm with his own right leg. To put pressure on his right elbow, pull his right wrist which causes his right arm to straighten. Arch your body. With his thumb pointing straight up you are locking his right arm at the elbow. The reason I like this series of holds, is that even if he is able to slightly bend his arm by changing the direction his thumb is pointing (such as over his head), you can turn this hold into an elbow lock by putting pressure on the side of his elbow instead of the back of his elbow.

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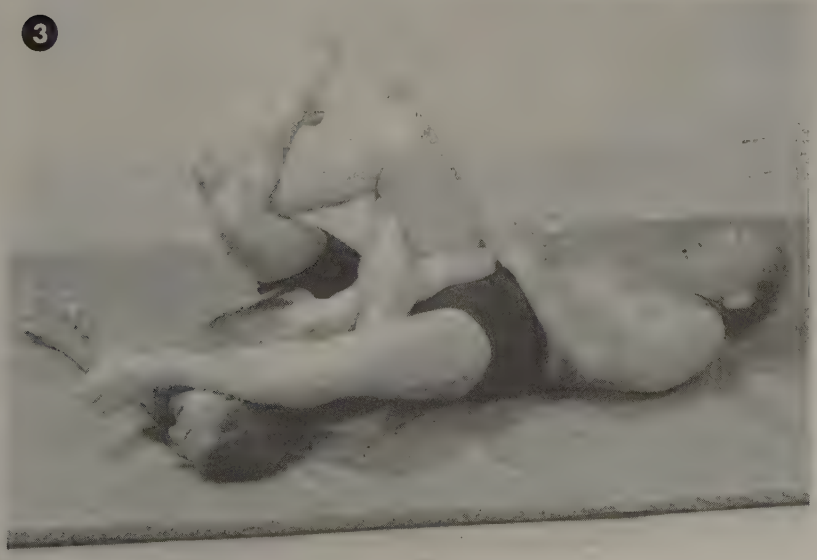
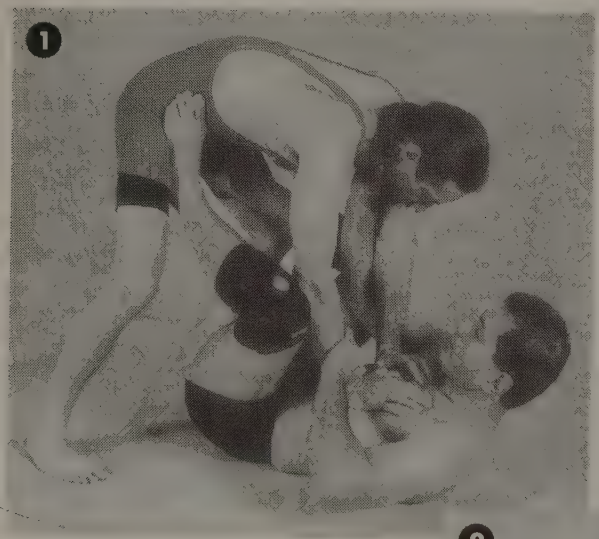


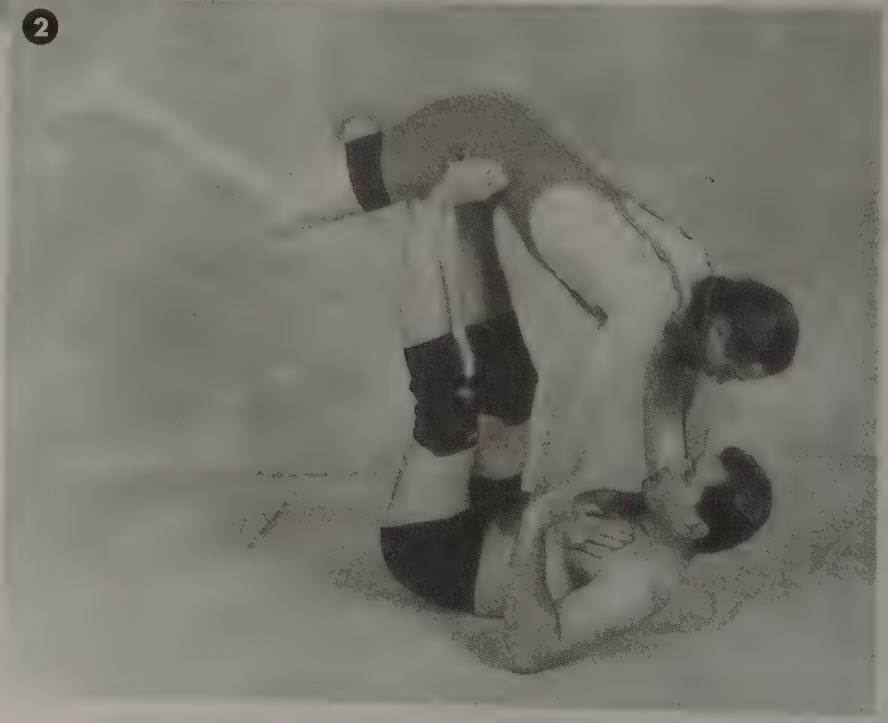
If you want to continue using this hold, one of the variations is hooking your right instep under the bend in his left knee. This will aid you in controlling his right lower shin with your right leg and will make it extremely difficult for your opponent to slip his right leg out. The pressure is still on his straight right arm at his elbow.

A Judo family at Disneyland: Mike, Masa, Sophia and Tania Chie Swain.



Circle Throw into Two Legs Over a Straight Arm Bar Variation – Mike "World Champion" Swain Puts You in Pain

You're on your back. Your opponent is standing between your legs. You have him in foot and leg control. Place both of your feet on your opponent's hips. Straighten your bent legs, raising his hips up. Pull his right arm close to your chest with your left hand, lowering his upper body, while your right hand grips his throat.



While you're holding his right wrist with your left hand, pressing it against your chest, your right hand is still gripping his throat. Straighten both of your legs, lifting his lower body in the air.

Continue to secure his right palm against your chest while still gripping and using his throat as a handle with your right hand. Swing your left foot out to the side, supporting his weight with your right foot, forcing him into a near handstand.

Continue to secure his right hand against your chest and make him start to turn over on his back by straightening your right leg and using his throat as a handle with your right hand. Start to place your left leg in front of your opponent's throat.

As your opponent begins to fall, assist and push away with your left leg at his neck. Your right leg is underneath his right arm and pushing against his upper chest, forcing him to the mat. He will land on his back.

As your opponent lands on his back, you'll find yourself in a straight arm bar variation with both of your legs over his body. To put pressure on his right elbow, make sure his right thumb is pointing up on his straight right arm. As you rest your legs on his body, raise your hips lowering his right wrist. The pressure is on his straight right arm at the elbow.

Opening a Bent Elbow Grip and Wrist Grab into a Straight Elbow Lock Variation

Sitting on your hindquarters with both legs over his body, your right wrist is pulling against the crook of his right elbow. Your left wrist is trying to raise his right forearm.

Your left elbow is leaning on the mat. Your left inner thigh is wrapped around his right triceps and shoulder. The instep of your left foot is underneath his chin.

Roll to rest the majority of your weight on his neck. As you do, this should break his locked hands grip.

Your right hand grabs your opponent's right wrist, straightening his right arm. Start to lean more weight on his neck with your lower left shin.

Your right leg is stretched out for leverage. Your left shin is pressing against the right side of his neck. Continue to pull his right wrist with both of your hands toward your upper chest. Start to arch, pulling his right wrist backwards, using your left upper thigh as a fulcrum or a base against his right arm just above the elbow. The pressure is on his straight right arm at his elbow.

Straight Arm Bar with Face and Neck Push Variation – Jimmy Pedro

You're on your back with foot and leg control. Pull and force his right upper arm and shoulder to the right side of your body.

Wrap your right arm around his straight right arm, locking his wrist under your right armpit. Reach toward his neck and chin with your left hand.

With his straight right arm and wrist secured tightly under your right armpit, push his neck and upper body away from you with your left hand as you raise your left leg to force it over his head and neck.

Swing your left leg over his head, resting it on the left side of his face and neck as your right leg is against the left side of his body. His right wrist and arm are still secured under your right armpit. Your right hand, if you desire, may assist you sliding toward his lower body by pulling the back of his left thigh toward you. To put pressure on his straight right elbow, arch, raising your hips, as you push away with both of your legs, locking his right elbow.

Leg Over Neck and Deep Elbow Lock Stretch with Leg Keylock Variation

Note: Variations of this technique are seen in other parts of this book because they attack different parts of the body. If you find yourself sitting on the left side of your opponent while you both are on your buttocks, put your right foot over his left upper thigh. Place your left leg over his left wrist straightening his arm. Start to push his head forward with your left hand. Your right hand starts to go under his right arm at his biceps.

Hook under his right arm at the biceps with your right forearm. Continue to push his head forward with your left hand. Your right leg has his left leg hooked. To put pressure on his straight left arm at the elbow use your right upper thigh as a fulcrum against his left triceps and elbow. Lower his left wrist, thumb pointing up, toward the mat.

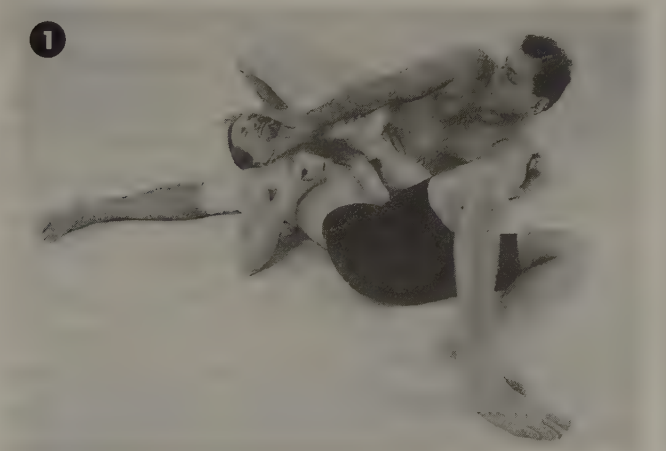
Release the straight left arm bar with your left leg and place your left leg over the right side of his head. Grab his right arm with both of your hands, pulling it over your face and head toward the left side of your body.

Keylock your legs around his head and left arm. Your left arm wraps around his right arm at his elbow, keeping it snug to your left side locking his right thumb upward. If you arch up you can dislocate his right elbow or hold him securely and you can rest your head on your hand and relax a while. To add insult to injury, put pressure on his neck by pushing his head away from his right arm with your key-locked legs. Note: You started with a straight left arm bar and finished with a straight right arm bar.

Two Legs Over Straight Elbow Lock Variation

Note: You're in an outrigger or "L" position for leverage. Your left leg is resting on your opponent's chest. His left arm is hooked underneath your left armpit, thumb up. With your right hand you push your opponent's head away from you, straightening his left arm.

Wrap your left arm underneath your opponent's left elbow. Grab your left hand with your right. Lock his left wrist underneath your left armpit, securing it close to your side. Your right leg is over his neck and under his chin and your left leg is over his ribs. To put pressure on his left elbow, arch your hips up. You can place his left arm under your right arm doing the same technique, the only problem with that is it's slightly easier for him to kick at your head.



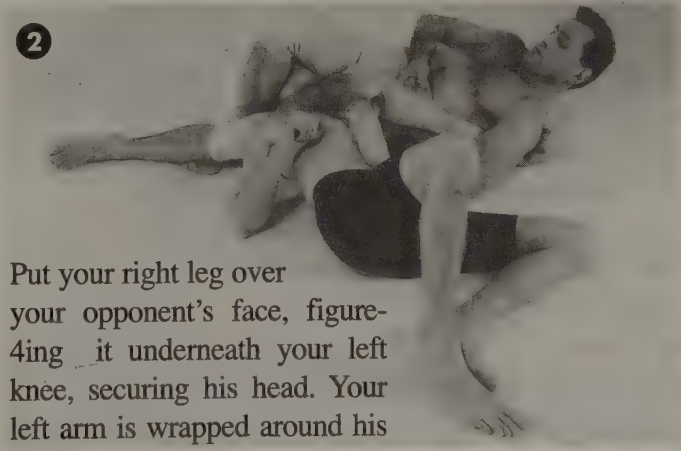


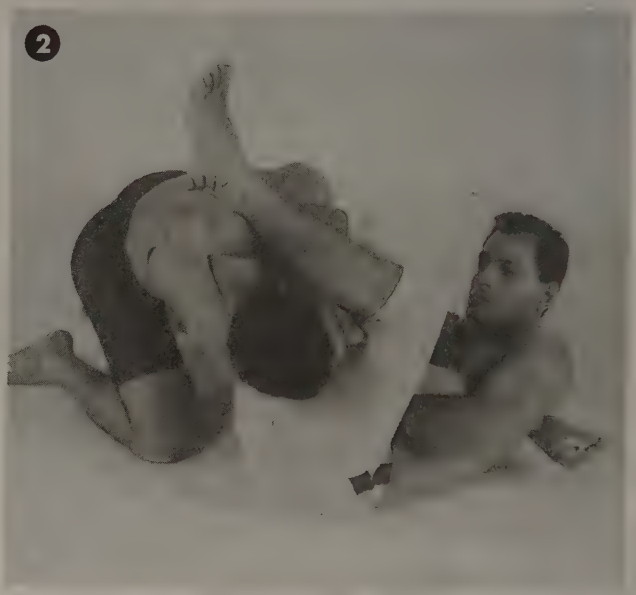
Figure-4 Head Lock with a Straight Elbow Lock Variation

Your left inner thigh is underneath your opponent's head. You're in a "T" position. Wrap your left arm around your opponent's left arm, slightly above the elbow. His left wrist is hooked underneath your left armpit. With your right hand you push his head away from you, straightening out his left arm.

Put your right leg over your opponent's face, figure-4ing it underneath your left knee, securing his head. Your left arm is wrapped around his straight left arm above the elbow. Grab your left hand with your right. To put pressure on his straight left elbow, arch up and shove your left wrist against the upper part of his elbow, putting pressure on his elbow as you force his wrist down. If your opponent tries to put his feet over his head to get out and roll on to his stomach, you roll to your right with him. You can do this same technique whether your opponent is on his back or his stomach.

Scissored Two Legs Over with Straight Elbow Lock Variation

Wrap your left arm around your opponent's right arm above his elbow. Place your right foot on his left shoulder near the left side of his neck.



Put your left leg over your opponent's face and over the instep of your right foot, putting pressure on his right elbow as you straighten out your legs. Although you have a finishing hold here, he most likely will roll from a kneeling position onto his back.

Your opponent is on his back. Your legs are scissored around his right arm for leverage. His straight right arm is locked underneath your left armpit. Your left forearm is between your upper stomach and slightly above his right elbow. Grab his left wrist with your right hand. To put pressure on his straight right elbow, arch, forcing your stomach against your left wrist and your wrist against his right elbow. As you do this, lower his left wrist with your right hand.

You have thrown him to the mat, holding his wrist with both hands as he lands.

Raise his right shoulder, pulling at his wrist with both hands. Step across his face with your left foot.

Drag his arm and shoulder until he is on his face.

Step over with your right foot and place your left calf underneath his chin and sit on his neck, pulling his locked arm (his thumb down) straight up. You may hold him for a long period of time.

Dragging Arm Bar

Your opponent is on his back. You're standing on his right side. Grab his right wrist with both of your hands, lift and straighten his right arm. With your left instep slightly kick and lift his head off the mat in anticipation of putting your left calf under his face and neck. Kicking and lifting his head with your left instep is not a necessity and it should only be practiced if your opponent has an attitude problem.

Grab your opponent's right wrist with both of your hands and lift it, straightening his right elbow until he is resting on his left side. You are controlling your opponent's upper body by pressing your right shin against his back. Step over his face and neck with your left foot. The Achilles tendon of your left foot should be underneath his chin against his neck. Drag his right wrist forward while pointing the thumb side of his hand away from your body.

Place your right leg over your opponent's waist as you pull and drag his right wrist, which forces him onto his stomach. Bend your right leg as you kneel on your left knee with your left calf and Achilles tendon wedged against and under your opponent's neck and at his throat. You should be sitting on his right shoulder and the back of his neck. Force his head downward squeezing his neck, which is resting on your left lower calf and Achilles tendon, choking him. Make sure his thumb is pointing down. The pressure is on his straight right elbow, shoulder and neck.

Dragging Arm Bar with an Ankle Lock Variation

This is a double finishing hold from a Dragging Arm Bar Variation. You not only have pressure on his elbow and a shoulder but also his neck. You also have an ankle lock. Your left forearm is hugging his right wrist, pulling it toward your upper body. You should be sitting on his right shoulder and the back of his neck, forcing his head downward, while squeezing his neck. This phase of the technique will choke him. Wrap your right forearm around your opponent's right Achilles tendon, shoving his toes underneath your right armpit as your left hand grabs your right wrist. To put pressure on his right ankle, using your gripped hands, lift your right forearm which lifts his Achilles tendon as you lower your right armpit. This flexes his right ankle. His straight right arm is hooked with your left forearm. To put pressure on his right elbow, pull his wrist against your chest as you arch back. At this point you may only hurt two out of three parts of his body. He's in pain if you are successful with just one of these three holds. Putting pressure on two out of three is even better. Three out of three and you've reached the top of the mountain.

Lapel and Straight Arm Lever

Grab your opponent's left wrist with your left hand and pull his arm straight, making sure his left thumb is pointing upward. Assuming he has a uniform or a jacket on, reach under his left arm with your right hand and grab the right side of his collar in deep. If he doesn't have a uniform or a jacket on, reach under his left arm with your right hand and grab behind his neck. To put pressure on his straight left arm at the elbow stiffen up your right arm and bring his left arm down, locking his left elbow against your right forearm.

Bent Knee On-the-Face Dragging Arm Bar Variation

While you are straddling your opponent's chest, swing your weight onto your bent left knee. Straighten out your opponent's right arm by pulling it close to your body with your left hand. Your right hand pushes his face away from you which causes him to raise his right shoulder slightly off the mat.

Grab your opponent's left wrist with both hands, lift and pull forward. Drag your left knee over his face turning his head to his left. Rest your left shin on the right side of your opponent's neck and jaw, keeping his face turned to his left. Raise and straighten his right arm. His right elbow is locked against your upper right thigh. Make sure that your opponent's right thumb is facing down and the blade side of his hand is facing toward your chest. To put pressure on his straight right arm at the elbow, pull his wrist toward your chest with both hands, using your right inner thigh to push his right triceps down. For police officers, once you have this hold you can keep the pressure on with one hand while handcuffing your suspect with the other hand.

Overhead Dragging Arm Bar on the Mat Variation

Your opponent is on his back. You are over his head with your weight on your left knee and right foot. Your right hand grips his bent left arm at his wrist as your left hand pushes against his left lower triceps.

Place your bent left arm over his body, resting your left elbow on the mat. Firmly gripping his left wrist with your right hand, start to drag and straighten his left arm and turn him onto his stomach.

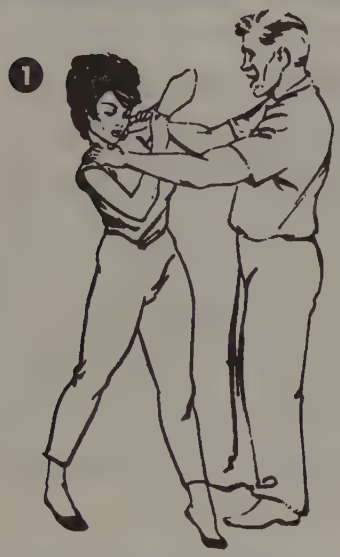
Grab his left wrist, with your left hand joining your right hand, as you quickly sit out, crossing over his head with your body (Try not to kick the left side of his head with your left knee as you swing your body over his head). Drag and straighten his left arm in the process. To put pressure on his straight locked left elbow, lift at his left wrist as you lean the weight of your upper body, at your left armpit, against his left triceps.

On the Mat Overhear Dragging Arm Bar with a Keylock Variation

From his right side and on your knees, grab his right wrist with your left hand. Shove your right arm underneath his bent right arm and grab your left wrist with fingers and thumb over in a figure-4 keylock. Pushing his right arm over his left, start to lean forward toward the mat. NOTE: The weight of your left forearm is on the right side of his jaw making it difficult for him to roll to his right.

Place your left upper shin against the right side of his face, forcing his head to his left. This will make it easier, in conjunction with your keylocked hands around his right arm, to force his knuckles to the mat.

Continue your keylocked hold on his right arm. Swing your body over his head and sit with your legs spread for balance. At the same time drop your upper right latissimus on his upper right shoulder and deltoid. Straighten his right arm out with your keylock hold. To put pressure against his straight right arm at the elbow, continue to lean your right latissimus on his triceps above his elbow as you raise his wrist off the mat.



Reverse Straight Arm Bar Variation

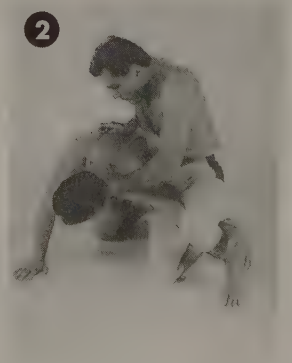
If you have good form, a small man or a woman can accomplish this technique. You are facing your opponent. He is reaching for you. Grab your opponent's right wrist with both of your hands. Throw your left elbow over his right arm as you turn his thumb pointing down.

Pull his right arm straight with both of your hands, tucking his right upper triceps under your left armpit. Lower his right shoulder by leaning on it. Bend your knees. Throw your left leg out until you are in a sitting position. He falls on his face because of the pressure on his right elbow and shoulder.

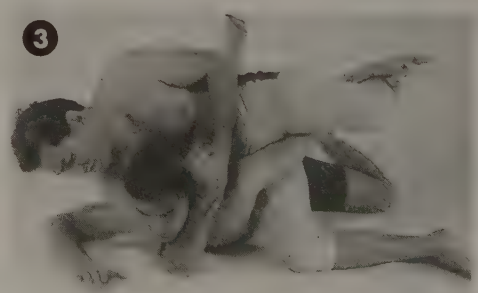
He falls on his chest, face down. To put pressure on his straight right arm at the elbow and shoulder lean the weight of the left side of your upper body on his right triceps and shoulder. The more you raise his right wrist with both of your hands, the more pressure there is on his straight right elbow and shoulder.

Straight Arm Bar and Choke Variation

You are standing. Your opponent is on his hands and knees attempting a single leg takedown from the inside. Lean forward, putting the majority of your upper body weight on his upper body forcing his upper body down.



Drop to your right knee. Hook his left wrist with the bend in your left leg straightening his left arm. Lean the right side of your upper body on his shoulders and back.

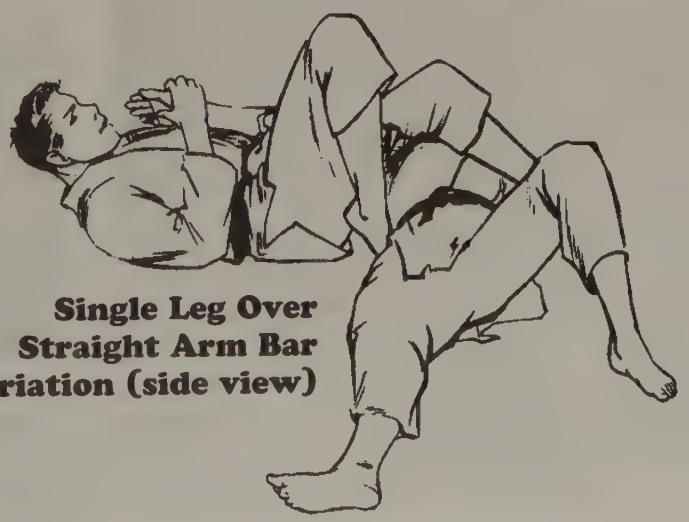


The majority of the right side of your upper body is on the middle of your opponent's shoulders and back. Wrap your right arm around his neck and under his chin. Grab your right wrist with your left hand. Twist slightly to your left, shoving your right upper thigh against his upper triceps. Your bent left leg secures his left wrist, shoving it backwards, putting pressure on his straight left arm at the elbow. For extra pain on your opponent, firmly squeeze his neck with your right arm to choke or control

Single Leg Over Straight Arm Bar Variation

Your opponent is on his back. You're standing on his right side. Grab his right wrist with both of your hands. Pull and lift it straightening his right elbow, forcing him to rest on his left side. Try not to step on his neck or kick his face with your left foot as you step over his face and neck, unless he has an attitude problem.

Pulling and lifting at his right wrist with both hands, sit on his right shoulder and fall backward with your left leg over his chin and neck. The instep of your bent right leg is tucked underneath his right armpit. Hold your opponent's straight right arm between your inner thighs. Squeeze your knees together. Keep your buttocks as close to his right shoulder as possible. With the thumb side of his right hand pointing upward, wedge his lower triceps against your groin area as a fulcrum. Gradually arch your body sticking your stomach out and pulling his right wrist toward your upper chest. The pressure is on his straight right elbow.



Single Leg Over Straight Arm Bar Variation (side view)

Suplex into a Double Straight Arm Bar

You are standing facing your opponent. Wrap your left arm around his right arm, cranking it slightly. With your right hand grab his left triceps and pull him in close to you.

Step in deep with your left leg between his legs. If you want him to bend over while you're doing this, without using a lot of force, you might knee him in between his legs with your left thigh. Only knee him if he's got an attitude problem. Grab your left wrist with your right hand locking his arms.

To get in close to him take a giant step between his legs with your left leg. Place your head on your opponent's left shoulder, securing a tight grip just above both elbows. You may accidentally hit his jaw with the back of your head.

Throw your head and upper body backwards putting pressure against his straight locked elbows. Bend your legs as you throw your shoulders to the mat, forcing your opponent to go with you.

(Continued on next page)

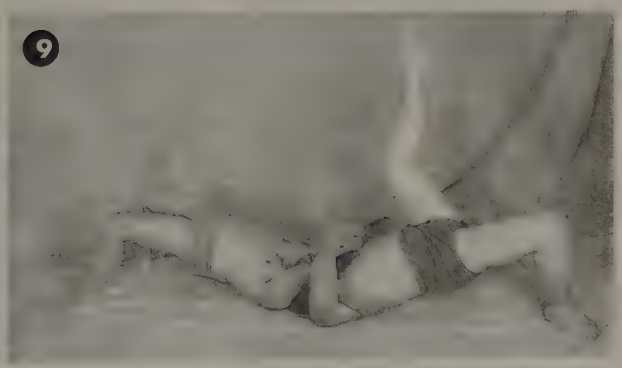
Suplex into a Double Straight Arm Bar *(Continued from previous page)*

Most variations of doing this technique and throwing your opponent to his back are hard landings but fairly safe. In this variation the opponent lands on his head first, resulting in making him a couple of inches shorter. Continue bridging your body and throwing him until your opponent is on his back.

Arch your body as you cast your opponent towards the mat.

Make sure you continue to secure his arms tight to your body with your locked arms as he continues to fall towards the mat.

Once your opponent's back touches the mat, use both of his arms as a base and begin to somersault backwards over him.



Continue to roll backwards over your opponent's body.

As you finish your backwards somersault, make sure that you are straddling your opponent keeping his arms tight against your body with your arms. *(Continued on next page)*

(Continued from previous page)

To keep his straight arms locked shove your forearms against his arms just above his elbows. You have a firm grip on your left wrist with your right hand.

His wrists are each hooked under your armpits, his thumbs pointing up. To put pressure on his straight locked elbows, arch your back using your stomach to push your locked forearms forward.

If you find it difficult to put a double straight elbow lock on because he is bending his arms, let his arms bend at the elbow and crank one or both of his arms to the outside. If you do this technique while cranking one or both elbows, make sure his elbows are as close to touching each other as possible. The pressure is on the elbows as they're being cranked.

This is the Straight Arm Bar section but since this is an alternate finishing hold to a suplex, we've added the Double Elbow Crank to this section.

Straight Arm Bar Variation Using the Back of Your Neck

Step forward between his legs and wrap your right leg around his right shin and instep ducking underneath his right elbow. Using your right hand, press his lower right thigh against your right leg to make it very difficult for him to escape.

To put pressure on his straight right elbow, push his right wrist backward, which is forward to you. His straight right arm at his elbow is locked behind your neck. Lean your head backward putting pressure on his straight right elbow. If you desire to take the man down from this position and secure the same finishing hold, sweep his right grapevined leg. Throw the right side of your body against his waist forcing him down to his back and right side.

Straight Arm Bar Variation Using the Back of Your Neck on the Ground

Your right leg grapevines your opponent's right leg. Grab his right wrist, pulling it away from his body. Place your right wrist and forearm against the right side of his face and neck shoving it away from you. This helps straighten out his right arm. Lower his right wrist with your left hand using the back of your neck and head as a fulcrum. This will put pressure on his straight right elbow.

Over the Shoulder Straight Arm Bar – Jeff Speakman's Pantomine

Grab your opponent's right wrist with your left hand pulling it toward you straightening out his right arm.

Grab his right wrist with both of your hands pulling it away from his body. Place your right foot behind him and against his right leg. Place his right triceps on your right shoulder. His thumb should be pointed upward locking his elbow. To put pressure on his straight right elbow, pull his wrist downward using his elbow as a fulcrum.

Bent Elbow Crank into a Half Helicopter – Can be continued into a Full Helicopter Straight Arm Bar

You have your opponent in foot and leg control. Grab his right wrist with your left hand. Your right hand and wrist hook under his bent left leg.

Using his hooked bent left leg as a handle to assist you in turning, keep turning until you're on your opponent's left side. Place your left leg over the left side of his neck and jaw. Put pressure on his neck to keep a distance.

With your left hand, pull his bent right arm toward your upper chest, push away with both legs and hips. The pressure is on his bent right elbow. This is a finishing hold for most opponents. A very strong opponent may attempt to stand up. You must then continue into a full helicopter.

Straight Arm Bar Spinning in from a Full Helicopter

(This technique begins when an opponent attempts to stand up and escape from a half helicopter). Continue holding your opponent's right wrist with your left hand. Place your right leg under his stomach, coming out on his left side. Place your left leg over the left side of your opponent's neck. Your right hand switches from hooking his bent left leg to starting to grab his right ankle.

Grab your opponent's right ankle with your right hand, which stops him from taking a step. Pull on his right arm with your left hand, straightening his right elbow. Arch your back forcing your opponent to do a forward roll. Help him roll with your right hand against his right ankle and push with your right calf underneath his left armpit.

Assist him in rolling over by pushing his right ankle with your right hand. Begin to straighten out your legs, straightening his right arm. At this time let go of his right ankle with your right hand putting both hands on his right wrist.

Both of your legs are over your opponent. You can cross your toes if you want, but it's not a necessity. Arch your hips up, pulling his wrist toward your upper chest. The pressure is on his straight right arm at his elbow.

Straight Arm Bar Using a Figure-4 Leg Hold on the Side Variation

Your opponent is on his right side and you're laying on your left side, facing each other. In order to have foot and leg control, wrap your left leg around the right side of his body, underneath his right arm and rest it on his upper back. Figure-4 your legs by placing the back of your right knee, which is over his left shoulder and hugging the left side of his neck, over your left instep. His straight right upper arm is resting on your left upper, inner thigh. His right hand and wrist are hooked under your left triceps which controls his right hand on the mat. Your right hand is controlling his right elbow. To put pressure on his straight right elbow, arch your hips, locking his right elbow.

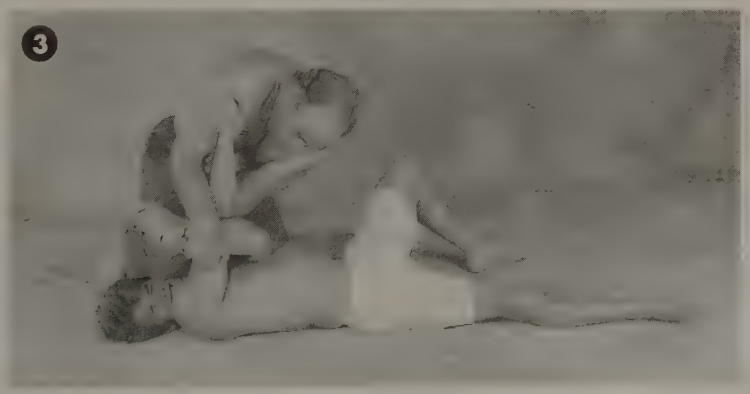
Straight Arm Bar Using a Figure-4 Leg Hold Around His Back Variation

Starting this technique your opponent is on his right side and you are on your left side, facing each other on the mat. Your left leg is under his right armpit and your right leg is resting over his right shoulder, circling his neck. To get foot and leg control on his upper body, hook your left instep over the bend in your right knee to figure-4 keylock your legs. His right arm is already straight. Let your opponent twist and turn until his shoulders are on the mat and you are sitting on his upper chest on your knees controlling his upper body. The weight of his back on your bent right knee forces your leg to go from a leg figure-4 body control to a leg keylock body control. (When your figure-4 straight leg is bent around your opposite instep then a figure-4 leg hold becomes a figure4 leg keylock hold.) To put pressure and lock his straight right elbow his thumb must be pointed in the opposite direction of his elbow as you pull his wrist backward over your left upper thigh. Scoot forward as much as you can. If he's lucky enough to roll, hold onto his right wrist with both of your hands, you still have the same technique while you're on your side.

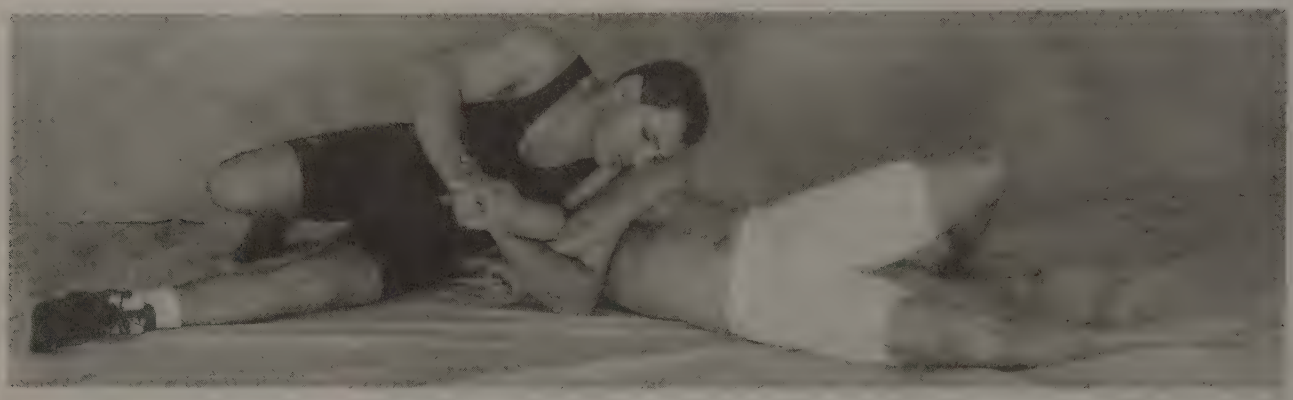
Straight Arm Bar Using His Wraparound Arm to Assist – LeBellian Series

Your opponent's on his back. You're on his left side, your weight is mainly on your right knee. Your left lower shin is jammed against his left ribs. Grab his right wrist with your left hand, pulling his right wrist toward you as you straighten his right arm. Your right hand grabs his left wrist from underneath his right triceps. Pull and wrap his bent left arm around his right lower triceps near his elbow.

Pull his straight right arm toward your left shoulder. Wrap both of your hands around his left wrist and pull, pinching his straight right arm just above his elbow, with his own bent left arm. To put pressure on his straight locked right elbow (being sure that it can't turn and bend), push your left knee against his ribs as you shove your left shoulder against his right wrist, squeezing and controlling his right arm. The pressure is on his straight right arm at the elbow.

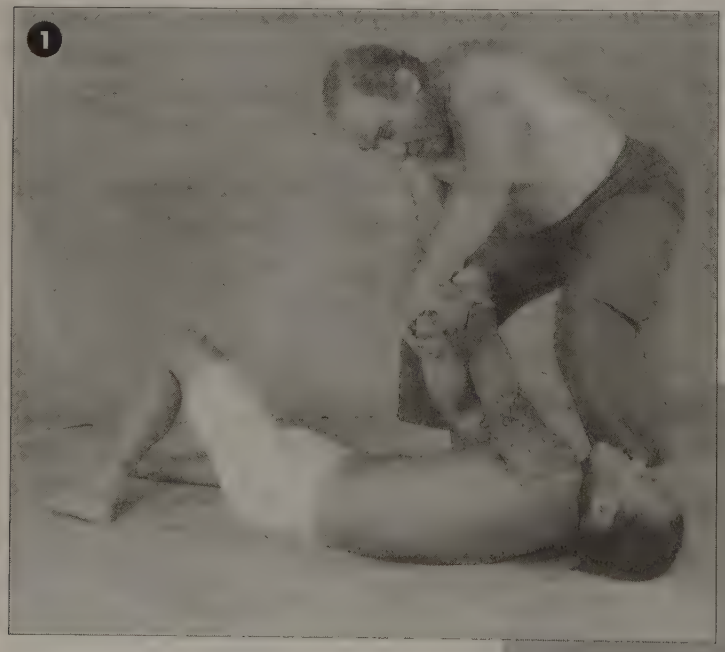


Take your bent left knee from your opponent's left ribs and place it on the mat. Gently lift your bent right knee off the mat and jam it against the left side of his face and jaw as you pull with both of your hands against his bent left arm locking his straight right arm at his elbow. Note: Since you have shifted the majority of your weight from your right knee to your left knee, you also shift his right hand and wrist from your left shoulder to your right shoulder and deltoid. To put pressure on his straight locked right arm at his elbow, your right shoulder pushes against his left hand and wrist as you pull his bent left arm toward your lower body. (Your knee jamming against the left side of his face and jaw really hurts. Be easy on your friends.)



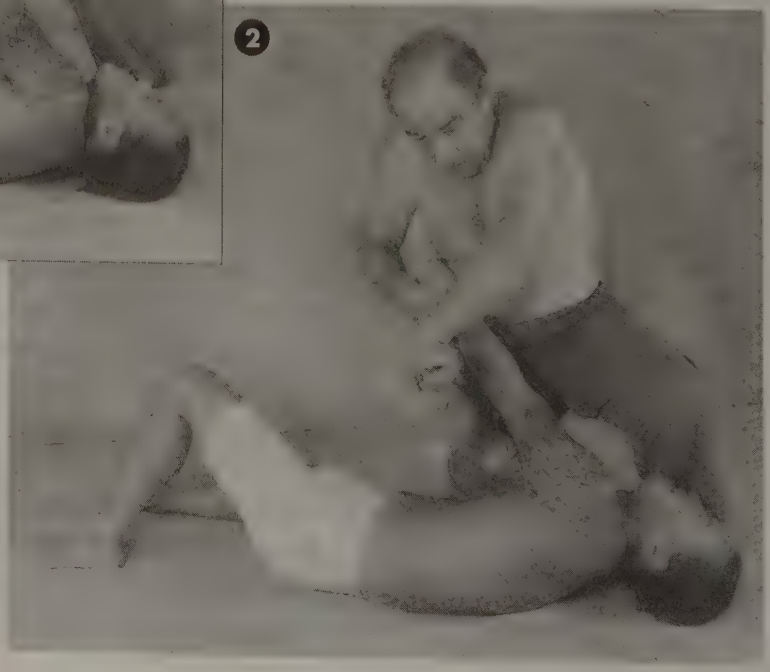
Overhead Straight Arm Bar Using Opposite Forearm as a Fulcrum to Assist Variation – LeBellian series

Your opponent is on his back. You are controlling his upper body by pulling his right arm straight with your right hand. If his left arm reaches around his straight right arm, quickly grab his left wrist and lock it in the bend of your left arm. Keylock your hands by putting your left hand on your right wrist. Squeeze your bent left arm securely around his left wrist so it can't slip out. To put pressure on his straight locked right arm at the elbow, push off with your left foot, turn your body toward his right arm and force his straight right arm, just above his elbow, against his left forearm.



Straight Arm Bar Using His Other Arm as a Third Arm Variation – LeBellian Series

Your opponent is on his back. You are standing over his head on his right side. Lean over and grab his opposite wrists with your hands (his right wrist with your left hand and his left wrist with your right hand). Cross his arms.



Drop to your right knee. Your left shin is jammed against the right side of his face and neck, controlling his upper body. Pull his left arm straight and start to wrap his right arm around his left arm, slightly above his straight left elbow.

Keep his left arm straight by jamming and gripping it between the top of your right shoulder and your neck. Lean your head to your right, locking his left wrist against your neck, jaw and right shoulder. Your left hand turns palm up, hooks his right wrist and pulls it close to your stomach. At the same time, your right hand pushes against his right lower triceps so that his right forearm is securing his straight left arm at the elbow.

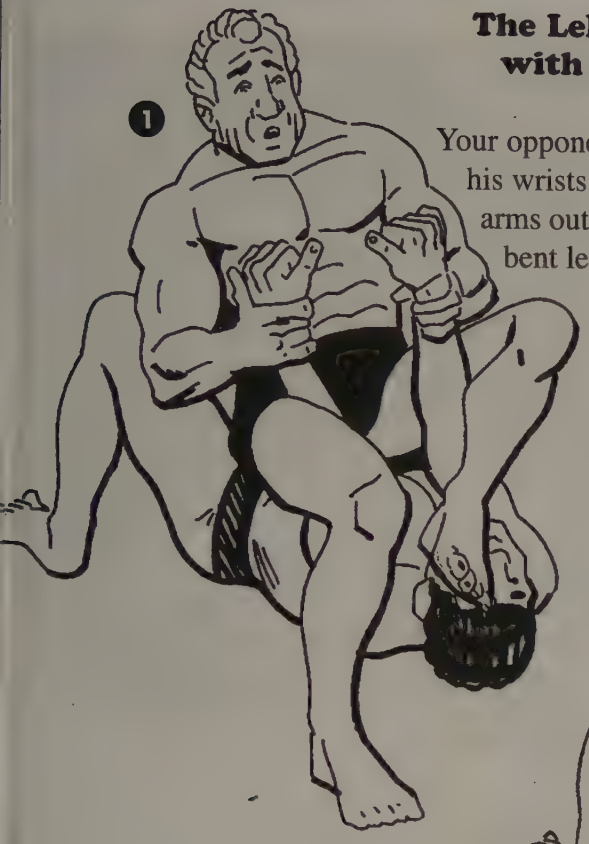
Continue pulling his right wrist with your left hand, your palm up, toward your lower body. (If you pull his wrist toward your upper body instead of your lower body, his right forearm will slip below his left elbow and you have lost your hold.) Slide your right palm from above his right elbow to just below his right elbow, your palm facing down and toward you. Your left foot, which is part of your base, is jamming your left instep and your lower shin against his face, helping to control his upper body. To lock his straight left arm at the elbow, both of your hands must pull his bent right arm toward your lower stomach by forcing his right forearm, which is slightly above his left elbow, against his straight left arm. The pressure is on his left elbow.

Straight Arm Bar Over His Leg – LeBellian Series

Your opponent is on his back. He is attacking you trying to use foot and leg control. Counter his move by spreading his legs by grabbing his left ankle with your right hand and pushing his left ankle toward his head. Your right shin is pressing against his left upper thigh. If his right leg is on or near the mat, you may want to jam your left foot down on his right leg, right above the bend in his right knee. As he reaches to grab you with his left hand, grab his left wrist with your left hand, straightening his left arm.

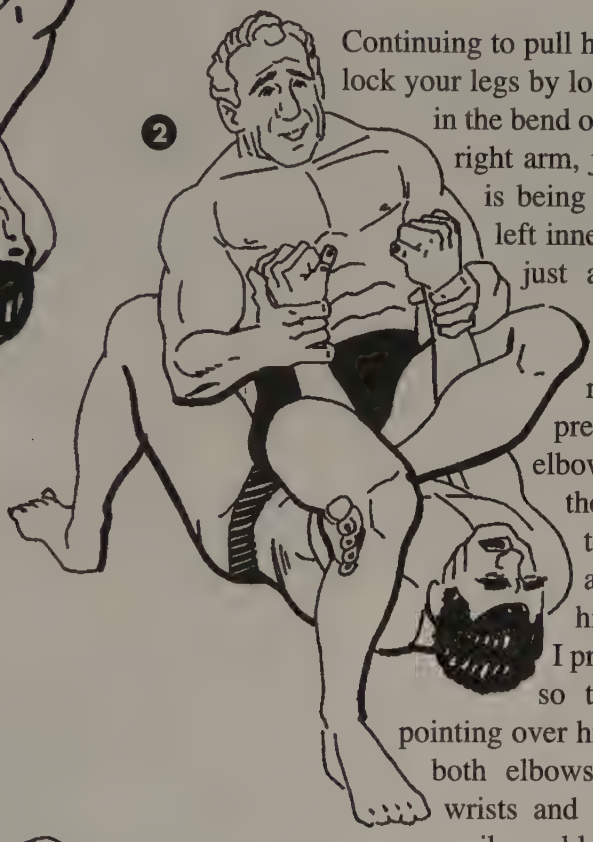
Quickly slide your left leg around until it's behind his left hip. Now you can get closer to his upper body to place your right foot over his face and neck. Your right elbow pushes down on his left ankle as you grab his straight left arm at the wrist with both of your hands. At this point you have a standing straight arm bar over his leg hold.

To help keep his legs spread, lock his left lower calf under your right armpit and over your right thigh as you swing your left leg between his legs and over his right upper thigh while you fall backward to a sitting position. Your right calf is pressing against his neck. His straight left arm, right above the elbow, is resting on the back and inside of his left thigh. To put pressure on his straight left arm at the elbow, arch your body as you pull his left wrist downward toward your waist.



The LeBellian Series Double Cross Straight Arm Bar with Keylocked Legs Sitting on Your Opponent – Paul "Sketch Man" Power Hold

Your opponent is on his back and you are sitting on his chest. Grab both of his wrists with both of your hands pulling them, straightening both of his arms out between your legs. When his arms are straight quickly put your bent left leg over his head aiming for a figure-4 leg scissors.



Continuing to pull his arms straight, keylock your legs by locking your left instep in the bend of your right knee. His right arm, just above the elbow, is being pressed against your left inner thigh. His left arm, just above the elbow, is being pulled against the groin on your right side. To put pressure on both of his elbows, spread his arms in the opposite direction to which his thumbs are pointing, locking his arms at the elbows. I prefer to turn his wrists so that his thumbs are pointing over his head. Then to lock both elbows you just keep his wrists and your hands close to your ribs and lean back.

Your opponent is on his back. You are sitting on his chest. Pull both of his arms straight up. Keylock your legs by placing your left instep in the bend of your right knee, locking his arms between your legs. Grab his right wrist with your right hand and pull it between your stomach and his left forearm until it sticks out on the right side of your body. Your left hand is helping to keep his left arm straight by pulling at his wrist. Pull his left arm at the wrist toward your chest making sure that his left thumb is pointing over his head, locking his right arm against your body. Grab his left wrist with your right hand and place your left hand over your right. To put pressure on his straight left arm at the elbow, lift his left arm straight until his left elbow is pressing against his right wrist and forearm. The pressure is on his straight left arm at the elbow.

Double Cross Straight Arm Bar – LeBellian Series

Your opponent is on his back and you are hovering over him. Grab his right wrist with your right hand making sure that your right thumb is pointing down and toward his elbow. Pull his right arm across his chest under his left straight arm and past his left armpit. At the same time grab his left wrist with your left hand making sure that your thumb is pointing up and toward his left hand. The back of his left elbow should be slightly above the bend of his right arm at his elbow.

Sit on your opponent with your feet out for balance. Your left knee should press against his right elbow shoving his right wrist on top of your right thigh. The inside of your right thigh presses against his upper left arm. You still have a firm grip on his left wrist with your left hand keeping his left arm straight. To put pressure on his straight left arm at his elbow, grab your left hand with your right hand and tighten your grip around his left wrist. Using his right forearm as a base, pull his straight left arm at his wrist toward you. The pressure is on his straight locked left arm at the elbow. Although it isn't shown here, if you fall on your back on the left side of his body and place your right lower calf on his neck, you have the same hold but on the mat.

With a Judo uniform, the double cross straight arm bar might be easier to get because you don't have to deal with a sweat factor.

This side view of the double cross arm bar shows an alternate way to do the same hold successfully while on your right knee and left foot instead of a sitting position with your feet forward. This side view shows where his straight left arm, slightly above his elbow, rests on his right forearm. To put pain on his straight left arm at his elbow, pull his left wrist toward your stomach.

Place your right upper arm over his left wrist locking it under your right armpit. Your left arm is resting on his left biceps. Your right forearm is underneath his right hand and wrist resting on your right thigh as you grab your left wrist with your right hand. Make sure his right arm does not slip out by squeezing against his right triceps and elbow with the inside of your left thigh. To put pressure on his straight left arm at the elbow, use his right forearm as a base. By lifting your right thigh up, your right forearm is raised up pushing against his right wrist and hand which, in turn, pushes against his left elbow. The more you lean back, lowering his left wrist with your right armpit, the more pressure you put on his straight left arm at his elbow.

Under Arm Around Head Figure-4 Neck Lock with Straight Arm Bar

You're both on your backs. Your left leg is under his head which is resting on your upper thigh. Your right leg is underneath his right armpit. Your right leg is over his face. Keylock your right instep with the inside of your left knee. Hook your left instep under his left arm. Both of your hands are wrapped around his right wrist, his thumb pointing up. To put pressure on his right elbow, squeeze your legs together, choking him and arch your body raising his straight right shoulder with your left inner thigh as you lower his right wrist.

Around the Neck Figure-4 Leg Lock with a Straight Arm Bar – Royce Gracie

A grappler is more devastating if he's ambidextrous. Get used to grabbing his right arm, his left arm, his right leg, his left leg and get used to doing your technique from all sides. Grab your opponent's left wrist with both of your hands and pull, straightening his left arm. From behind wrap your right calf around the right side of his neck. Place your left leg underneath his left arm. Figure-4 your right instep with your left leg at the knee. Hook your left instep underneath his left thigh. At this point you're controlling his upper body with your legs. Tighten your figure-4 leg lock, choking your opponent. Continue pulling his straight left arm at the wrist, thumb up, toward your upper chest. To put pressure on his straight locked left elbow, arch your body raising his left shoulder. Continue to hold his wrist with both hands, thumb up, and pull it toward your upper chest locking his straight left arm at his elbow.

Straight Arm Bar with a Figure-4 Leg Assist Variation

You're on your back controlling his body with foot and leg control while your opponent is between your legs on his knees. Both hands are on your opponent's right wrist, pulling it toward your upper chest. Push his right hip away with your left foot as you push his left shoulder away with your right foot, straightening his right arm.

Still pulling his right wrist between your legs toward your upper chest with both hands, place your right ankle and lower calf on the left side and back of your opponent's neck. Place your left leg underneath your opponent's chin in front of his neck, around and on top of your right instep in a figure-4 leg lock around his right arm and neck. Begin to force him to roll onto his back.

As he falls on his back your legs are still figure-4ed around his right arm. Your left leg is over your right ankle and over his neck and lower face. To put pressure on his straight right arm at the elbow, arch back straightening your body pulling his right wrist toward your upper chest.

Face Scissors with a Straight Arm Bar

Your opponent is on his back and you're sitting next to him on his right side. Your right leg is between his right arm and the right side of his face. You are lifting his head forward with your right hand. Your left hand grips his right wrist, pulling it toward your upper chest.

To straighten out his right arm grab his right wrist with both of your hands as you fall back. Your right instep is underneath the back of his head, raising it up.

Place your left foot over the top of the left side of his face. You can lock your toes together to control the direction of his head, but it's not a necessity. Arch at your hips, pulling his wrist down toward your upper chest. The pressure is on his straight right arm at the elbow.

Jumping into a Straight Arm Bar Variation

You're standing facing each other in a starting standing-up wrestling position. Your right hand hooks the back of his neck, using it as a handle to pull you close. Use your left hand to grip your opponent's bent right elbow, pulling his right arm and elbow toward your waist. Lift your right leg to begin your jump.

Jump up and swing your left leg around your opponent's right arm. Jam your left heel against the left side of your opponent's neck and face as you pull his right arm close to your chest.

Pull your opponent's right arm close to your upper chest with your left hand, this straightens his right arm. Your right wrist is assisting your left hand holding onto his right arm to help support your weight.

Grab his right wrist with both of your hands and begin to straighten out your legs (right). As you straighten out your legs he will fall on his back. Even if he's standing and you're upside down, once his right arm is straight he is in a submission hold.

Once he is on the ground, get your hips as close as you can underneath his right shoulder (above). His right thumb should be pointing straight up. To put pressure on his straight right arm at the elbow, arch your body raising your hips and lowering his right wrist toward your upper chest.

Straight Arm Bar Assisted by Hooking His Bent Leg

Your opponent is on his back and you're straddling him. Your weight is centered between your left knee and right foot. Your left arm is hooking the inside of his bent right arm. Place your right arm underneath your opponent's bent right knee.

With your right hand still wrapped around your opponent's right leg, reach around and grab his right wrist with your right hand. Start to fall backward, straightening his right arm.

Put both hands on your opponent's right wrist. Place your left leg over your opponent's neck and face. You can place both insteps underneath his left triceps, but it's not a necessity. The more he tries to straighten his right leg, the more pressure is on his straight right arm at the elbow.

Bent-Elbow Pull into Straight Arm Bar Variation

You're in a sitting position with both legs over your opponent. The object of this technique is to break his gripped hands while they're locked together so you can straighten out his right arm. Your left arm is in the bend of your opponent's right arm. Your right hand is grabbing his left elbow. Pull his left elbow toward you with your right hand.

Place your left hand on his left forearm. Pull his bent left arm toward you with both hands, flexing his right wrist with his own left hand. At this time he loses his grip and his right arm is in a position to be straightened.

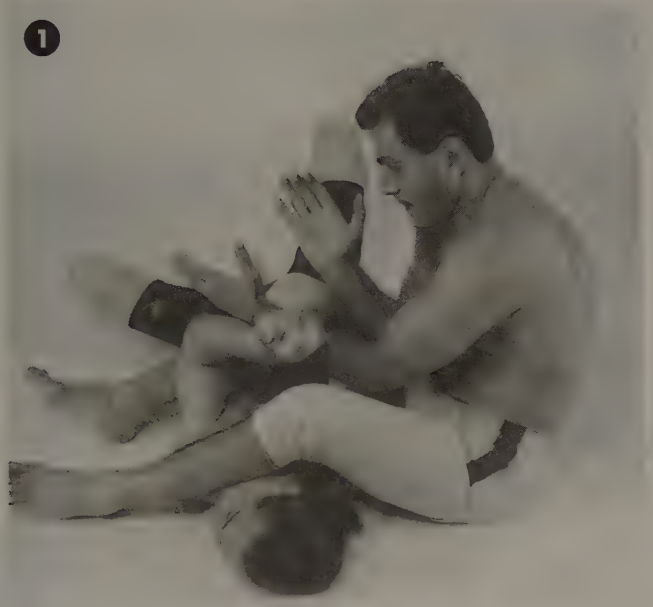
Grasp his right wrist with your left hand while your right hand is gripping his right palm and thumb. Fall on your back as you pull his right wrist toward your upper chest, straightening his right arm. To put pressure on his right arm at the elbow, raise your hips and lower his wrist toward your upper chest. Your legs are crossed or scissored, if you desire, but it's not a necessity.

Wrist Flex into a Straight Arm Bar Variation

The object of this technique is to break his gripped hands while they're locked together so you can straighten out his right arm. Place your right leg over your opponent's lower chest. Place your left leg over his head. Your left foot is in the bend of his left arm pushing it away from your body. Your arms are keylocked with your left arm underneath the bend of his right elbow. Your right hand is flexing his right wrist.

As you flex the right wrist he opens his left hand, losing his grip on his right wrist. Continue pushing his bent left arm with your left foot as you continue flexing his right wrist and starting to straighten out his right arm.

Fall on your back. At the same time, grab his right wrist with both of your hands, straightening out his right arm. To put pressure on his right elbow, arch your hips up. If you desire, you can place the ball of one foot on top of the other foot under his left arm, but this is not a necessity. The pain is on his straight right arm at the elbow.



Using an Arm Crank to Attack a Straight Arm Bar Variation

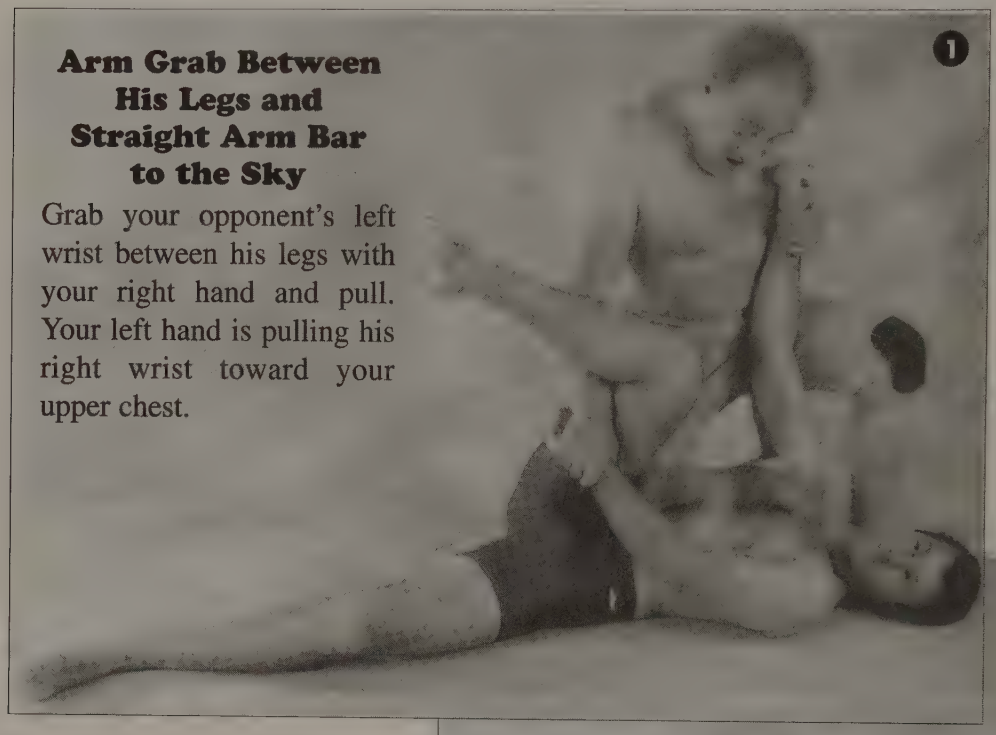
The object of this technique is to break his gripped hands while they're locked together so you can straighten out his right arm. Your left arm is underneath his right wrist. Your right forearm is above the bend in his right arm. Your legs are across his body.

Lock your hands together in a 3-finger grip. Twist to your left pulling your left arm and his right wrist toward you while pushing with your upper right forearm against his upper right forearm, cranking his right arm over his head. This will put cranking pressure on his right elbow. The twisting of his arm will make him break his grip and then you can start to lean back, pulling his wrist toward your chest in an effort to straighten his right arm.

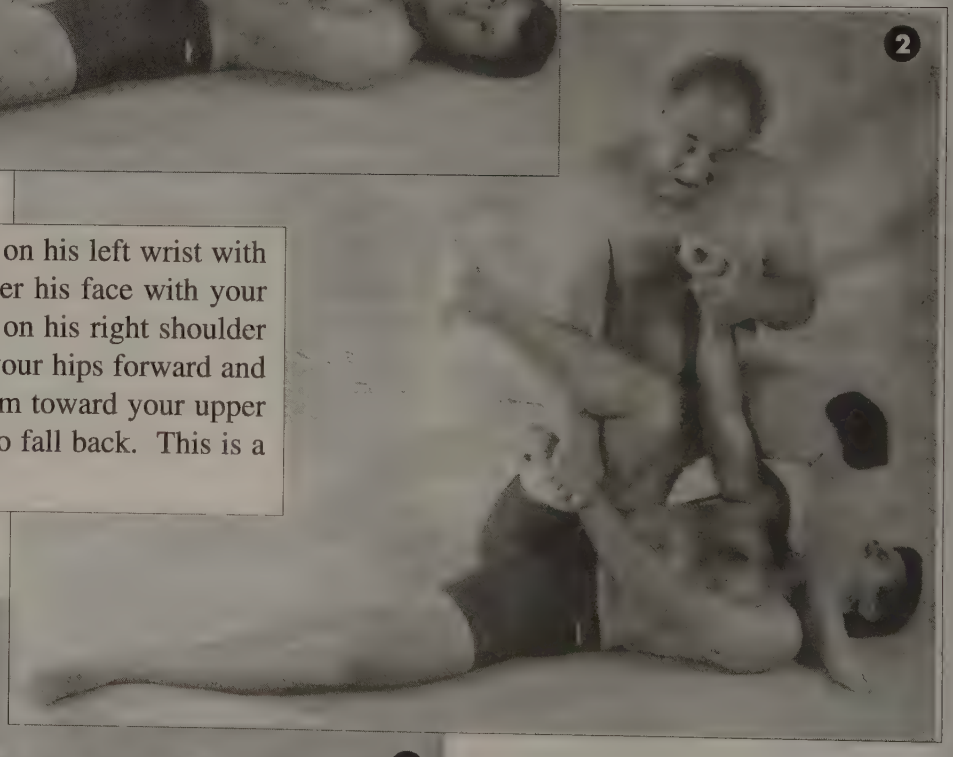
Fall back as you grab his right palm and thumb with your right hand, forcing his thumb to point up. Your left hand grabs his right wrist. Get your lower body as close to his right shoulder as possible. To put pressure on his right elbow, arch your body, shoving your legs down. Scissor your legs underneath his arm, if desired, keeping his right wrist against your chest. You can put one foot over another underneath his left arm, but that is not a necessity. The reason I place one foot over the other is to ensure that my opponent has no chance to grab my toes.

Arm Grab Between His Legs and Straight Arm Bar to the Sky

Grab your opponent's left wrist between his legs with your right hand and pull. Your left hand is pulling his right wrist toward your upper chest.



Still holding a firm grip on his left wrist with your right hand, step over his face with your left leg. To put pressure on his right shoulder and right elbow, throw your hips forward and pull back on his right arm toward your upper chest. You do not have to fall back. This is a finishing hold in itself.



Still holding his left wrist firmly with your right hand, shove your bent right leg under his right leg and over his left leg. Fall backward while resting your left leg on your opponent's face. The pressure is on his straight right arm at the elbow.

Straight Arm Bar Rollover with a Neck Lock Variation

With your opponent on his forequarters, place your left wrist in the crook of his bent right arm. Place your right hand on the mat. Your left leg is behind and around the back of his neck. Your left foot hooks underneath his left armpit. Your right foot slides underneath his stomach and you begin to roll onto your back by throwing your right shoulder toward the mat.

As you start to roll onto your back, your left leg begins to straighten out. Your left leg, which is still hooking his left arm at his shoulder, forces him onto his back. Note that your left inner thigh is pushing against the back of his head.

You and your opponent fall on your backs. You can scissor your legs for more leverage, if you desire. Your bent left leg is wrapped around the back of his neck and your lower left calf is resting on his left shoulder. Your right hand grabs his right palm and wrist, gripping his thumb. Your left hand grabs his right wrist, straightening his right arm by pulling his right wrist toward your upper body. To put pressure on his neck, roll to your right, cranking his neck forward with your left inner thigh. If you desire, you can let go of the scissor with your right leg and use it to push your left ankle against the underside of his left arm. This will put even more pressure on the back of his neck.

Straight Arm Bar Variation with Rollover

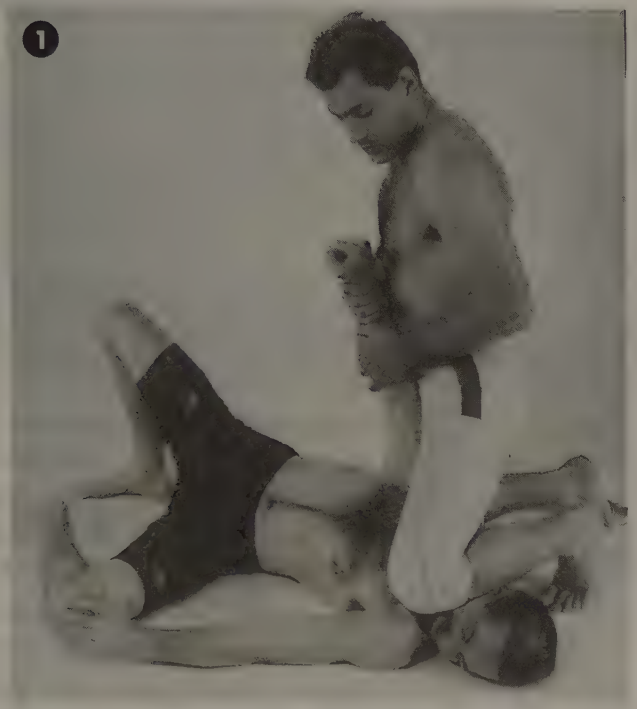
Your opponent goes for a single inside leg takedown on your left leg. Jam your left arm underneath his right armpit. Your right hand pulls his right hip toward your waist as you lean forward.

Grab your right wrist with your left hand pulling his right elbow toward your stomach. Note that your left leg is jammed up against the left side of his face and neck. Step over his body with your right foot, getting ready to do a forward roll.

You are starting a forward roll over your left shoulder. Your opponent is bent over on his knees. Wrap your arms around his bent right arm. Lock your hands together using a 3-finger grip. Bend your left leg, placing your left shin on the back of his head and neck. Your right leg reaches under his stomach. Your right calf is pushing against his stomach, helping him to do a forward roll.

Your right hand lets go of your left hand grabbing his lower right calf or right ankle. Roll to your right, forcing your opponent to do a forward roll. Use the pressure of your right calf and foot against his lower stomach and raise his head by having your left foot underneath his head and neck. He will continue rolling until he's on his back.

Your opponent continues his forward roll until you are both on your backs (left). You end up with his right arm between your legs. Your right leg is over his upper chest, your left leg is over his neck. Your right hand lets go of his right lower calf and ankle and grabs his right palm and thumb. Be sure his right thumb is pointing straight up which locks his right elbow. Your left hand slides up to his right wrist, assisting your right hand. You can cross your legs if you want, but it's not a necessity. To put pressure on his straight right arm at the elbow, arch your hips up and lower his right wrist.

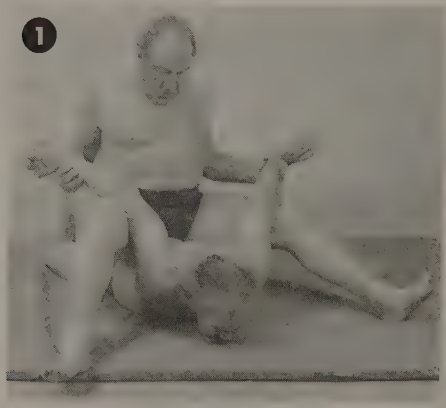


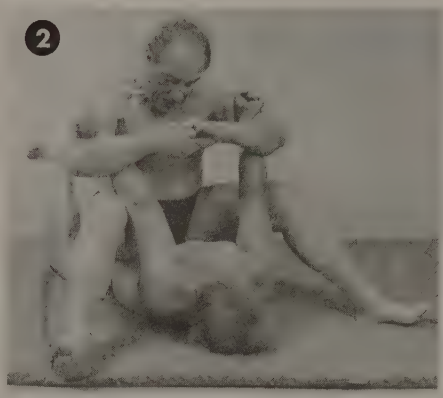
Knee on the Face into a Straight Arm Bar Variation

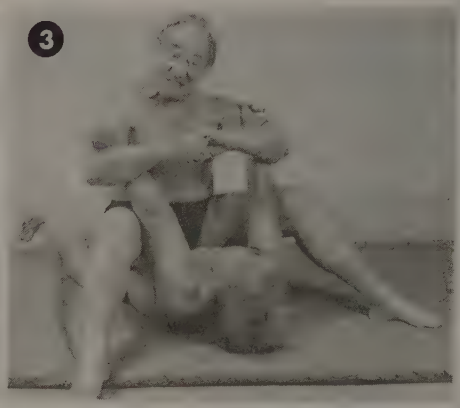
Grab your opponent's right wrist with both of your hands, pulling it toward your upper body until his right arm is straight. Lean the weight of most of your body on your bent left knee which is on the right side of your opponent's face. It not only makes it difficult for him to roll to his right, but if he starts to roll to his left it only enhances your opportunity to get a straight arm bar.

Step over his stomach with your right foot leaning more weight on the right side of his jaw, straightening his right arm. This is a finishing hold on its own if you force the lower part of your body against his right biceps and pull his right wrist toward your upper chest, putting pain on his right elbow.

Swing your left leg over his head and around his left arm. Touch your feet together underneath his left triceps. Fall on your back with his right thumb pointing upward and the blade side of his hand pointing downward. You are locking his right elbow. To put pressure on his straight right elbow, pull his wrist toward your upper chest and raise your hips as you lower his right wrist. The important thing is to get your hips as close to his right shoulder as possible.





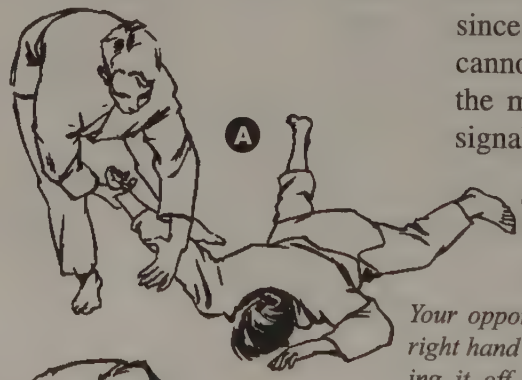


Surfboard

This is a great technique to hold a man for a long period of time without strain to your body. The police love this hold because it is easy to handcuff and talk to a suspect with very little stress on their own body and minimal damage to their expensive uniforms. With your opponent face down, sit on the middle of his back. Grab his wrists, straightening his arms behind his back. Assist your hands by shoving your inner thighs against his upper arms. If you use your thighs correctly against his arms, you can let go of one wrist and grab your handcuffs and cuff his two wrists together.

Sitting on his back, there are many ways to control his arms (above). One way is to grab a wrist in each hand and shove it forward. In this variation, lock his wrists in the bend of your arms. Grip your hands together and lean forward. This puts pressure on his straight locked arms at the elbows and shoulders.

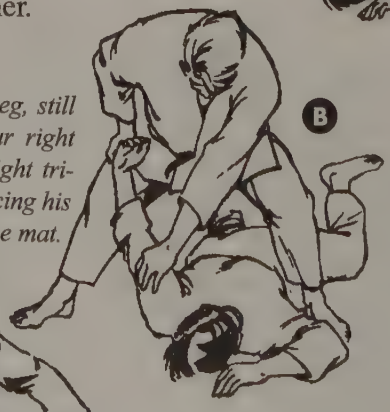
You have your opponent in a locked arm surfboard. If he doesn't listen to you talking to him, clench your teeth, lean forward putting pressure on both of his straight locked arms at the elbows. The shoulders will generally dislocate before the elbows break. This is bad news for your opponent, since his arms are locked and he cannot pat and his face is buried in the mat, it is difficult for him to signal a submission.

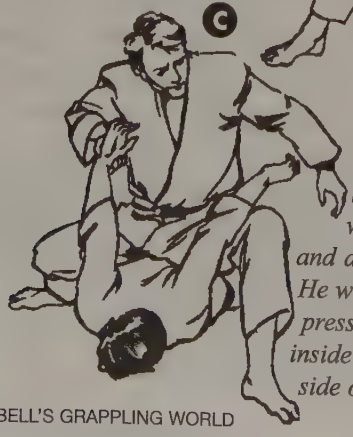


Surfboard Variation – Double Arm Lock and Shoulder Crank

Your opponent is on his face (A, left). Your right hand is gripping his right wrist and lifting it off the ground. Your left forearm is pressing at his right elbow.

Step across his back with your left leg, still controlling his right wrist with your right hand (B, right). Press against his right triceps with your left hand, not only forcing his right arm straight but his face into the mat.





Still controlling his right wrist with your right hand, raise his wrist and demand he raise his left arm (C, left). He will give you his left arm because of the pressure on his right shoulder. Press the inside of both of your thighs against the outside of his arms.

As you squeeze the outside of his arms together with the inside of your knees, wrap your arms around his arms (D, left). Relax. Lean forward, shoving his wrists over his head to put pressure on his elbows and shoulders. (This is one of the Time Hold Series, which means you can put a hold on a person and comfortably control him for an indefinite period of time.)

Full Nelson into a Standing Surfboard Leg Grapevine and Locking Hands Variation – Mando Guerrero

From behind, start off by attacking your opponent using a Full Nelson (right). Standing behind your opponent, swing your arms underneath his arms and grab your left wrist with your right hand behind his head. To apply pressure to his neck you can straighten your arms out forcing his shoulders back and head forward. From this position you may want to continue into a standing surfboard.

If you decide to mess up his elbows and shoulders instead of his neck, loosen your arm grip and slide your forearms down to his elbows. While you are sliding your arms down, make sure that your hands are always locked together. This hold cannot be successful (locking his elbows straight) unless his thumbs are pointing downward. Wrap your left leg around his upper left thigh.

Grapevine his left thigh with your left leg. Maintain your arm grip around his straight arms in case your opponent falls on his face so that you can continue this hold. To put pressure on his elbows, but mostly his shoulders, squeeze your forearms toward your chest locking his elbows, thumbs down, and raise his straight arms, at his wrists, with your upper biceps.

Straight Elbow Lock with a Half Surfboard

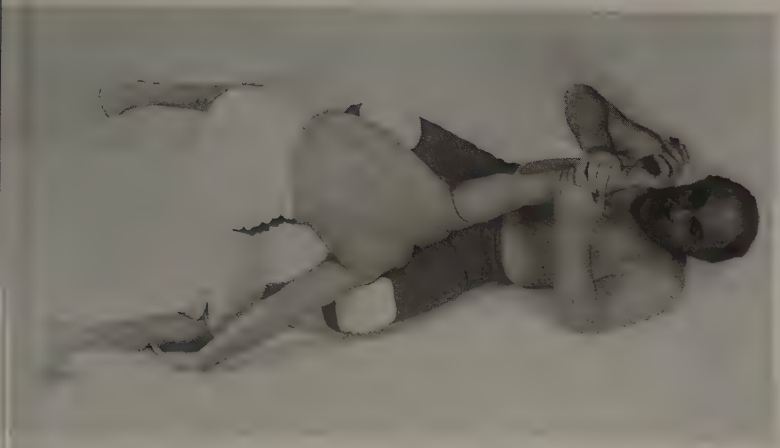
From a side pin, grab his right wrist with your left hand. Pull it over your bent right inner thigh as you straighten his right elbow. Grab his left wrist with your right hand from behind his head. Your left arm keeps his right thumb pointing up as you push his right wrist downward over your right inner thigh. Your right triceps is pushing his head forward, putting pressure on his neck.

Place your left inner knee over his right wrist, securing his right arm in place. Your right hand grips his straight left arm at his wrist, putting pressure on his straight arms at the elbow, but mostly on his left shoulder. Your left hand grabs your right wrist to pull his left arm behind him. For added leverage, shove his head and neck forward with your right upper arm and shoulder.

Neck Lock Surfboard Variation

Wrap the crook of your bent legs around the bend in his arms. Wrap your hands around his neck using a 3-finger grip. Start to pull his head forward.

Continue pulling his head forward with your gripped hands. Scissor your legs, squeezing your knees together. To put pressure on his shoulders, squeeze at his biceps with your inner thighs. If you want to put pressure on his elbows, slide your knees down to his wrists and as you squeeze his arms together they will straighten out and the pressure will be on his elbows. If this technique is done correctly there will be pressure on his neck, his shoulders and his elbows.



Foot and Leg Control on Your Side Half Surfboard Variation

While you're on your back and left side, your left leg is over and behind your opponent's neck. Your left instep is hooking the bend in his right leg. Your right instep is hooking his left leg in back of his left thigh. Lift and push his straight left arm away from your body with your two hands firm on his wrist. The main pressure is against his left shoulder joint and straight right elbow.

Half Surfboard with Figure-4 Leg Lock Control of His Head and Neck Variation

This is usually accomplished if an opponent is going for a hold down or pin. Lock his left arm with your left arm, which stops him from wrapping his left arm around your body or leg. Your right hand pushes his head and neck toward your legs.

Place your bent left leg over your right instep, figure-4ing your legs around your opponent's neck. Your figure-4 leg lock uses his head and neck as a handle. Tighten your leg hold as you grab his left wrist with both hands and push his straight left elbow over his head. The pressure is on his left shoulder and straight left elbow.

While you're laying on your back your opponent is on his stomach. Push his head toward your right leg and wrap your right leg around the back of his neck. As you control his right arm with your right armpit, lift his straight left arm toward you with your left wrist.

Straight Arm Bar with Keylock Legs Variation

Your opponent is on his stomach. Keylock both of his legs around your left leg by placing his right ankle deep in the bend of his left knee making sure that your left instep is hooking his right shin. Place his left instep in the bend of your left knee. This will control his lower body. Drop the left side of your upper chest on his right upper back. As you fall backwards on your opponent, try not to visibly elbow the right side of his face with your left elbow. If you get caught, show class and apologize, but don't let go of your hold.

Keep the pressure on his keylocked legs with your left leg. Grab his right wrist with your right hand straightening his arm out.

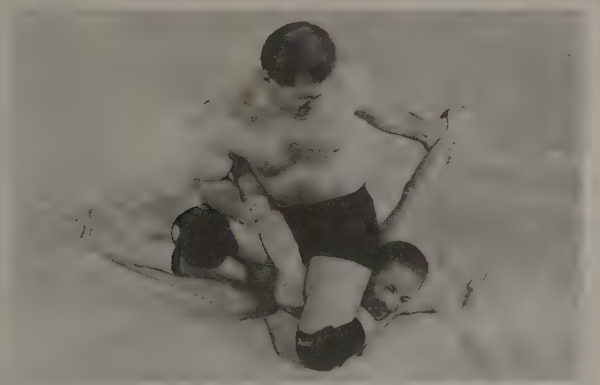
Putting pressure on his keylocked legs keeps his lower body in control. Using the mat and your left forearm as a base, roll to your right pulling his straight right arm at the wrist behind him. Make sure that you pull in the opposite direction that his thumb would be pointing. This will make sure that his elbow is locked. The pressure is not only on his bent left knee but mostly on his right shoulder and elbow.

Surfboard and Figure-4 Leg Lock Control Variation (front view)

Your opponent is on his stomach. You are in a crouching position with your left leg between his legs. At this point your hands are free. Grab his bent left leg at the ankle and wrap it behind and around your left lower calf. Grab his right foot and jam it into his left instep. Keep it there by pressing your right hip, thigh and lower stomach against his right shin and instep. Lean forward, grab his straight arms at the wrists and shove them over his head. The pressure is not only on his bent right knee, but also on his straight arms at the elbows. The main pressure is on both of his cranked shoulders.

Surfboard and Figure-4 Leg Lock Control Variation (back view)

The back view shows you are pushing your body forward with your right leg. This forces your right hip and thigh against his right lower leg, assisting in bending his right foot toward his head. You are controlling his lower body with your leg hold. To finish it off, grab underneath his wrists, lift and push his straight arms over his head. Now you are also controlling his upper body. The pressure is on his right knee, straight elbows and shoulders. (A POLICE OFFICER at this point will shove his opponent's wrists together and hold them with one hand as he pushes both wrists forward with that hand. He can then reach around, grab his handcuffs and cuff his opponent's hands together.)



A Dragging Arm Bar Surfboard Variation

Your opponent is face down and you're sitting sideways on his shoulders and the back of his head and neck. Your bent left leg is underneath his chin and on his neck. Your right leg is bent and your right foot is planted on his right side. His straight right arm is secured under your right armpit with pressure from your right forearm. Although you have a straight arm bar on his right arm and shoulder and you are choking him with your lower left calf, the main pressure is on his left shoulder and straight left elbow as you pull his left wrist toward the left side of your body.

Laying on the Back Leg Scissors Surfboard Variation

You're laying on your back and behind your opponent. He is in a sitting position. Your hands secure his wrists, locking his arms straight. Your legs scissor his triceps and behind the back of his neck. To put pressure on his shoulders and straight locked elbows, push his wrists in and upward.

On Your Back Facing Surfboard Variation

You're on your back and you have foot and leg control with your left foot. Wrap your left armpit around the back of his neck. Place both of your arms underneath his arms and hook your fingers together.

Your left leg is still grapevined around his right leg, preventing him from doing a forward roll. His head and neck are still under your left armpit. To put pressure on both of his elbows, slide your hooked hands, that are wrapped around his arms, toward his wrists. Force his straight arms over his head by pulling forward with your hooked hands. Although there is pressure on his straight elbows, the main pressure is on his cranked shoulders.

Kneeling Reverse Surfboard Variation

Your body is leaning against his right shoulder and neck, forcing him into a sitting position. Your weight is on your right knee, which is between his legs, and your left foot. Hook your hands together around his arms.

To put pressure on his straight arms at the elbows and shoulders, secure his wrists in the crook of your bent arms. Lean backward, forcing his straight, locked arms over his head. The pressure is on his straight arms at the elbows and his cranked shoulders.

Leg Hammerlock and Half Surfboard Variation

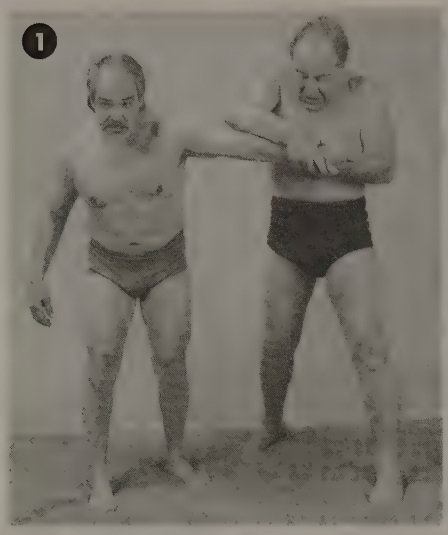
The difference between this hold, which is a "Leg Hammerlock and Half Surfboard Variation" and "Rolling into a Leg Hammerlock and Half Surfboard Variation" is you start the "Rolling into a Leg" on your back, hooking your opponent's arm to roll him over. Also, both of your knees are on the top side of your opponent's left shoulder and arm. In this hold your opponent is already on his stomach and you do an arm hammerlock using your leg but your knees end up on both sides of his left upper arm.

Leg Hammerlock and Half Surfboard Variation (front view)

Your opponent is on his stomach (right). You're on the left side of his body on your knees. His left arm is between your legs. Wrap his left arm around your right lower calf and figure-4 your legs. Squeeze your legs together. When you sit down, your figure-4ed legs turn into being keylocked. Grab his straight right arm at the wrist and pull it toward you in a half surfboard. (Although it looks like a straight arm bar, and it is, there is much more pressure on his right shoulder than there is on his right elbow.)

Leg Hammerlock and Half Surfboard Variation (back view)

Your opponent is on his stomach. Bend his left elbow by grabbing his wrist and pulling it and his left forearm between your legs and over your right lower calf. Figure-4 your legs. Squeeze your legs together. When you sit down, your figure-4ed legs turn into being keylocked. Squeeze your keylocked legs together using your right inner thigh to force his left wrist toward his left shoulder. Note: Because you have both of your arms free you can slap his head, bend his neck, grab a leg, or go through his pockets. You can, as we're doing in this photo, grab his straight right arm at the wrist with one or both hands and pull it toward you, securing your hold. He's on his stomach, hooked and can't roll. The pressure is on his bent left elbow, his straight right arm at the elbow but mostly on his right shoulder. (Police officers I train like this technique because you can let go of his wrist with one hand, reach for your handcuffs and handcuff the bad guys.)



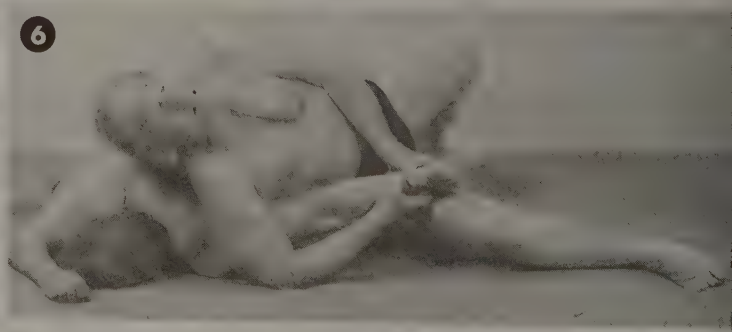
Dragging Elbow and Shoulder Lock Variation
Grab your opponent's left wrist with both of your hands, forcing his thumb to point down by twisting his wrist counter clockwise. At the same time, snap his elbow straight by pulling his left wrist past the left side of your body. Pull your opponent in very close. Start to place your right armpit over his left shoulder as you begin to turn your body to your left.

Continue pulling his left wrist with both of your hands to straighten his left arm.

Swing your right leg in front of your left leg twisting your body to the left jamming your right armpit against your opponent's left triceps. His knees will begin to buckle.

The more pressure you put on his left shoulder and triceps with your right armpit (left), the sooner he will drop to his knees and then onto his face.

Your opponent is forced to his face with his arm extended. Spread your legs in a triangle for better balance and control.

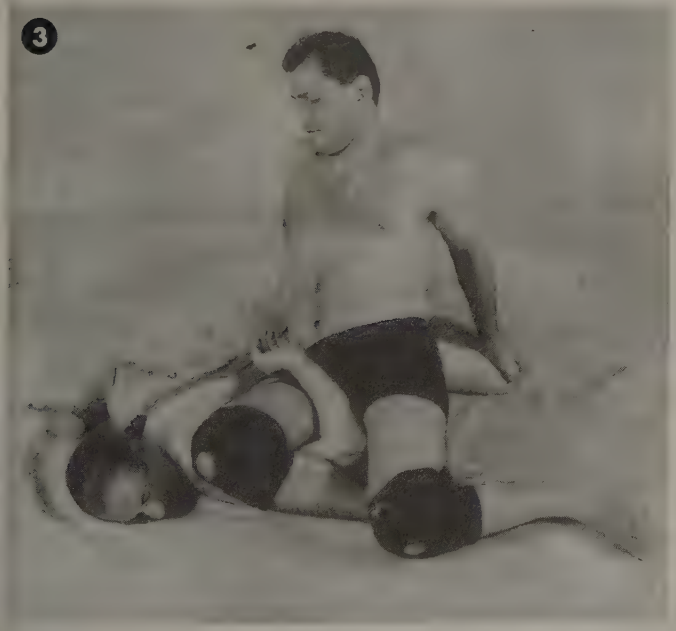


To put pressure on his left shoulder, but mostly on his straight left arm at the elbow, lock his elbow by keeping his left shoulder down with your right armpit. Use both hands to raise his left wrist (his thumb should be pointing down). The pressure is on his left arm at the elbow and his left shoulder.

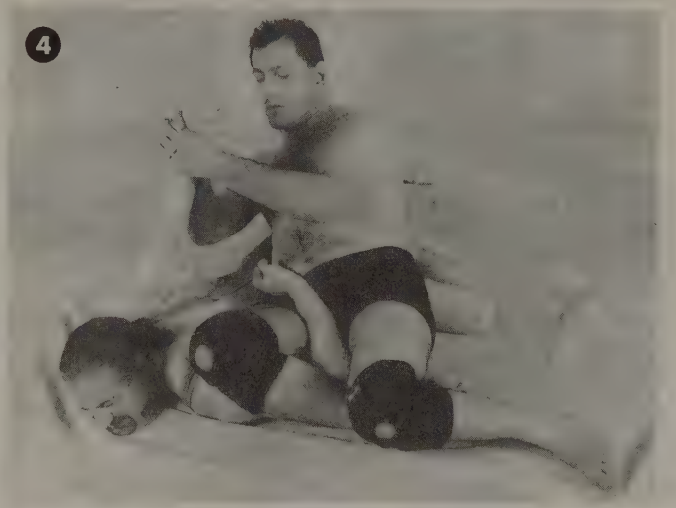
Rolling into a Leg Hammerlock & Half Surfboard Variation – Perretti Pinch

You're on your back. Your opponent is on his knees facing you. Control his lower body with foot and leg control. Pull at his left upper arm with your right arm, extending his left arm.

Slide on your back to your opponent's left side, throwing your right leg over his upper left arm. His bent left arm, at his wrist, is resting against the right side of your stomach. Force him down on his face with your right leg against his left shoulder.



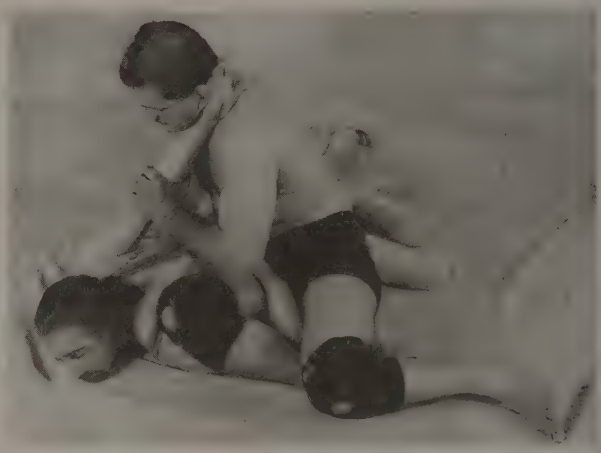
With your opponent flat on his face, sit up. Keylock your legs forcing his left wrist forward and skyward.

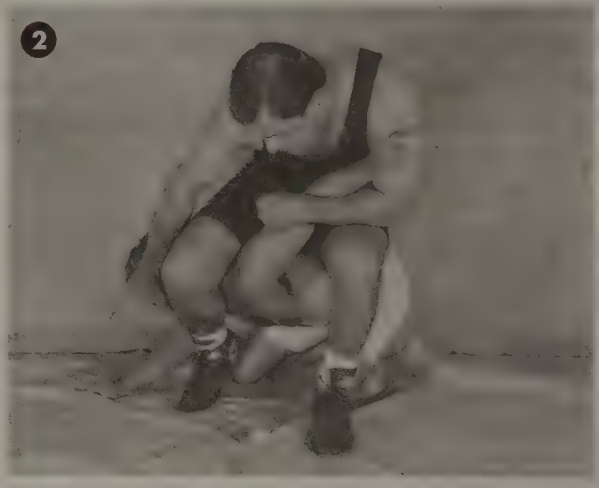


Your legs are keylocked around his bent left arm. His left forearm is resting on the right side of your lower stomach. To put pressure on his bent left elbow and shoulder, lean forward forcing his wrist skyward and forward. Grab his straight right arm with both of your hands, shoving it toward his left shoulder. The main pressure is on his right shoulder and elbow. There's dozens of variations to most techniques. One variation that I use that is not shown, I wrap my left arm behind and around my opponent's right arm, which gets me to face the right side of his body. If I do this and lean back, with all the other pain you have a lot of leverage to crank his right shoulder.

Rolling into a Leg Hammerlock and Half Surfboard Variation (Alternative Finishing Hold with a free Right Hand)

Your opponent is still face down. His bent left arm is key-locked between your legs. At this point you're putting pressure on his left elbow and shoulder. Grab his straight right arm and place it on the left side of your neck. To put pressure on his straight right arm and right shoulder, lean to your left. Press your left hand against his right elbow, locking it straight, putting pressure on his elbow. This gives you a free right hand to handcuff him if you're a police officer.





Two Leg Over Straight Arm Bar Face Down Variation

Your opponent is on his forequarters. You are behind him, riding and going for control. Jam your left forearm under the bend in his left arm. Place your right forearm at the left side of his neck and head. Lift his left arm off the mat as you push the left side of his face and neck away.

Continue to push his head away from you, so you can easily throw your right leg over the left side of his neck, lifting your right hand out of the way. Straighten out his left arm with your left forearm.

Both of your hands reach for and grip his left wrist and thumb. Pull them away from his body straightening his left arm. Fall on your left side, pulling at his left wrist and hand until his elbow is above your groin area. Put pressure on his straight left arm at the elbow by arching your hips forward which brings your legs back. Very Important Note: His left thumb must point in the opposite way you intend to lock his straight elbow.

Tackle Counter into an On-the-Face Straight Arm Bar Variation

Your opponent attacks your left leg from the inside. Jam your left fist under his right armpit as you lean forward. Your right hand slaps the small of his back in an attempt to bend his legs even lower.

Swing your right leg over his back. Hook your right instep against his right inner thigh. In doing so, sometimes your opponent will fall on his back and you can get a straight arm bar variation. Right now, shoot forward to the mat, face down.

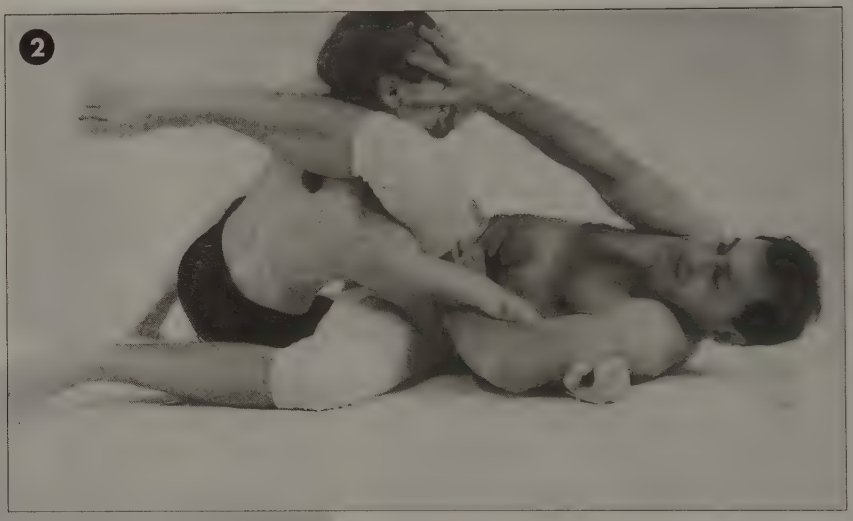
As you hit the mat face down, slide both of your hands toward his right wrist and step over the right side of his face with your left foot. His locked, straight arm is between your legs with his right thumb pointing away from you. The most common way for your opponent to escape this technique is to do a forward roll. If he does, roll with him onto your back. You can let him do it because you'll still have a straight arm bar even though both of you are on your backs.

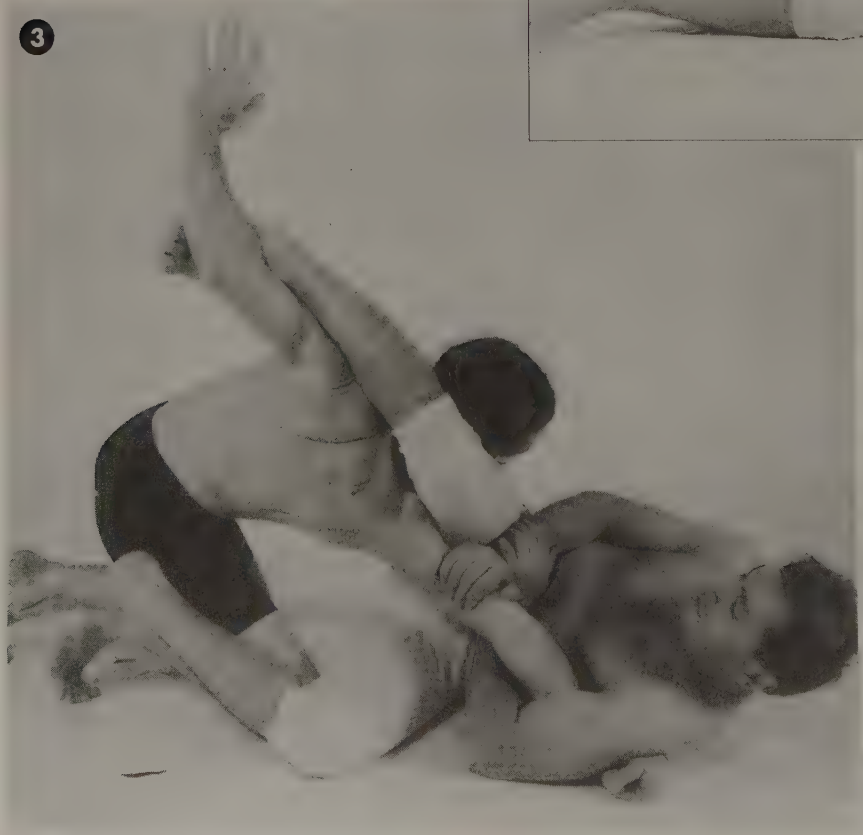
Your left leg is under his face and neck. Pull your opponent's right wrist close to your upper chest as you arch backward, putting the pressure on his straight right arm at the elbow.

Straight Elbow Lock with Leg Behind the Neck Arm Hook

You're on your back using foot and leg control. Wrap your left arm around your opponent's bent right elbow, pulling it close to your chest. Your right foot is over his right shoulder and behind his neck. Your left leg is on the mat controlling his lower body. If his right arm is bent you can crank it to put pain on his elbow. If his arm is straight, arch and you have a straight arm bar.

Push his head away from your body with your right hand. If he has an attitude or you have an extra large hand, include his face. Your left forearm is tucked underneath his upper right elbow. His right wrist is tucked under your left armpit. Push away with your legs to straighten his right elbow.

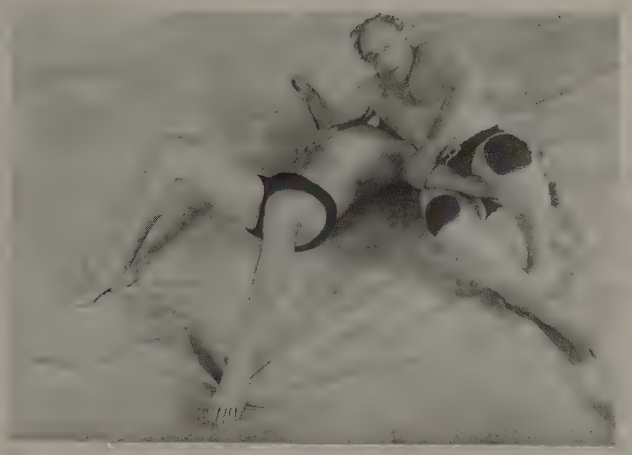




Place your right leg behind your opponent's neck and hook your right instep underneath his left biceps. Keylock his straight right arm just above his elbow. To put pressure on his straight right arm at the elbow with your keylocked arms, straighten your right leg and arch back. The pressure is on his straight right arm at his elbow.

A Straight Arm Bar Variation Using Your Legs

Your legs are keylocked around your opponent's straight left arm. To put pressure on his straight left arm at the elbow, use your right inner thigh as a fulcrum, raising his left elbow off the mat and lowering his left wrist toward the mat with your right lower calf.



A Straight Elbow Lock Variation Using Your Scissored Legs

You are resting your bent right forearm and elbow on his right upper biceps. Your right latissimus is forcing his face and head to his right. Your left hand is forcing his straight left arm between your legs. To put pressure on his straight left arm at the elbow, use your right inner thigh as a fulcrum against his left elbow and, with his thumb pointing up, force his left wrist toward the mat.

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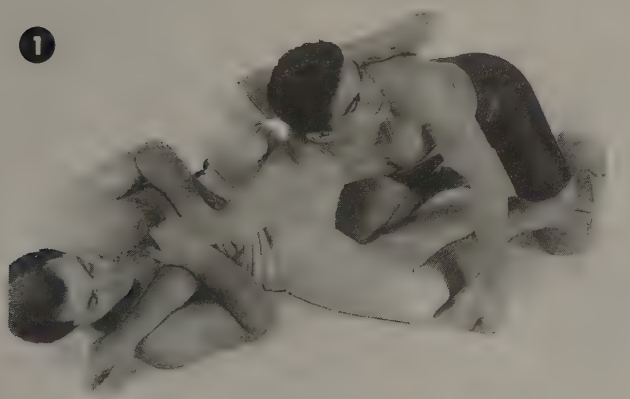

Straight Arm Bar Variation Using Foot and Leg Control

Your right foot is on your opponent's lower left thigh, pushing slightly. Your left leg is underneath your opponent's right armpit and resting on his neck and shoulders. Your opponent's straight right arm is between your legs. Your arms are wrapped around his elbow pulling his right arm straight and toward your upper chest.

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Slip your hands around your opponent's right wrist, straightening his right arm and pulling it toward your upper chest. Place your left leg over his head and underneath his jaw. You can straighten your right leg and push his left leg away, if you desire. Shove your left leg back against his neck and arch your body, continuing to pull his right wrist toward your upper chest. Note his thumb is pointing away from your body. The pressure is on your opponent's straight right arm at the elbow.

Figure-4 Neck Keylock Using Legs and Straight Arm Bar Variation

You're on your back. Wrap your left leg underneath your opponent's left armpit and around the back of his neck. Keylock your figure-4 neck lock with your legs. Squeeze. Place your lower right biceps underneath his right wrist and lift creating a gap between his arm and your stomach. His thumb is pointing down. To put pressure on his straight right arm at the elbow, wrap your hands around the backside of his straight right elbow and press toward your stomach. Let's hope that you are smothering his face with your left inner thigh and keylocked legs. The pressure is on his straight right arm at the elbow.

Straight Arm Bar Push with Keylocked Legs

Your right leg is under your opponent's neck. Your left leg is over your opponent's chest and underneath his left upper arm. You're controlling his right arm with both your hands.

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Straight Arm Bar Push with Keylocked Legs (palm down)

Keylock his left arm and head with your legs. Your left hand, palm down, grabs your opponent's left wrist raising it up. Once your legs are firmly keylocked secure his straight left arm against your upper left calf and apply pressure at the elbow by pushing his left wrist away from you with your left hand. To add to his misery, tighten your keylocked legs, applying pressure on both sides of his face and neck.

Straight Arm Bar Push with Keylocked Legs (palm down)

Keylock his left arm and head with your legs. Your left hand, palm up, grabs your opponent's left wrist raising it up and pushing it away. Once your legs are firmly keylocked, push his straight left arm at the wrist with your left hand away from you until his left triceps are pressed against your upper left calf. The pressure is on his straight left arm at the elbow. Your opponent trying to catch his breath is one of the side effects of your keylocked legs.

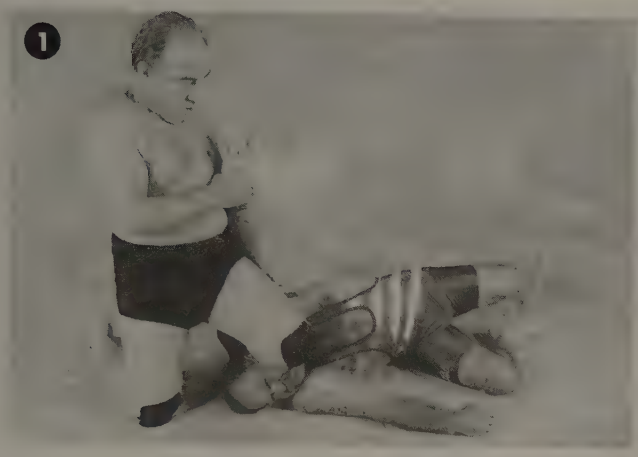
Straight Arm Bar with Figure-4 Scissors Variation (under chest) Vince the Prince Senior

With your opponent face down and you face up, place the calf of your bent left leg over your opponent's straight left arm and shoulder. Place your right knee over your left ankle. Your right foot is between the mat and his chest, hooking the right side of his body with your right instep. Begin to straighten your right leg pushing his left wrist upward, keeping his thumb pointing down. The pressure is on his straight left arm at the elbow.

To put even more pressure on his straight left elbow, tighten up your figure-4 leg lock on his straight left arm and roll to your left as you straighten out your right leg, forcing your bent left leg just above his left elbow, making sure his thumb is pointing down.

Straight Arm Bar with Figure-4 Scissors Variation (under neck) Vince the Prince Junior

Your opponent is face down and you're sitting up. Using your hands, pull his left arm straight between your legs with his left thumb pointing downward. Swing your right leg over his upper left arm and shoulder. Put your left leg over your bent right leg and place your left instep underneath his chin. To put pressure on his straight left elbow, straighten and lift your left leg upward forcing the outside of your right shin against his left elbow. Raise his left wrist with both of your hands. If you don't want to use your hands to raise his wrist, you can use the left side of your groin. If you want to show off at this time, you may let go of his wrist with your hands and rest them on the mat. The pressure is on his straight left arm at the elbow. (An alternate way to do this technique, since your hands are free, is to grab his fingers and spread them apart. Try not to be too violent about it while practicing this or any technique since your opponent gets his turn you may find that what goes around comes around).

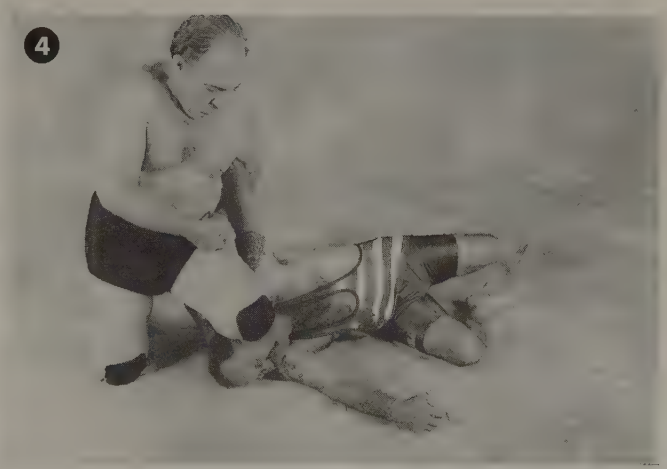


Knee on His Neck
Straight Arm and Elbow Lock

Your hands are around his left wrist, lifting up. Your bent left shin is on the left side of his face, making it difficult for him to turn to his left.

Continue pressing the left side of his face with your left shin as you pull his wrist straight with both of your hands.

Continue to put the majority of your weight on your bent left shin which is on the left side of his face and neck. Let go of his wrist with your left hand and jerk his wrist upward, hard with your right hand. Continue to hold his left wrist with your right hand as you start to wrap your left arm underneath your right wrist and around his straight left arm at the elbow.



Your left arm is wrapped around his left arm just above his elbow. His left thumb should be pointing toward his chin. Grab your hands together and continue to press against the left side of his face with your left shin. Your right foot and knee are on the mat for balance. To put pressure on his straight left arm at the elbow, arch your hips forward pushing your left forearm against his left arm just above the elbow and forcing his wrist backward with your left armpit.

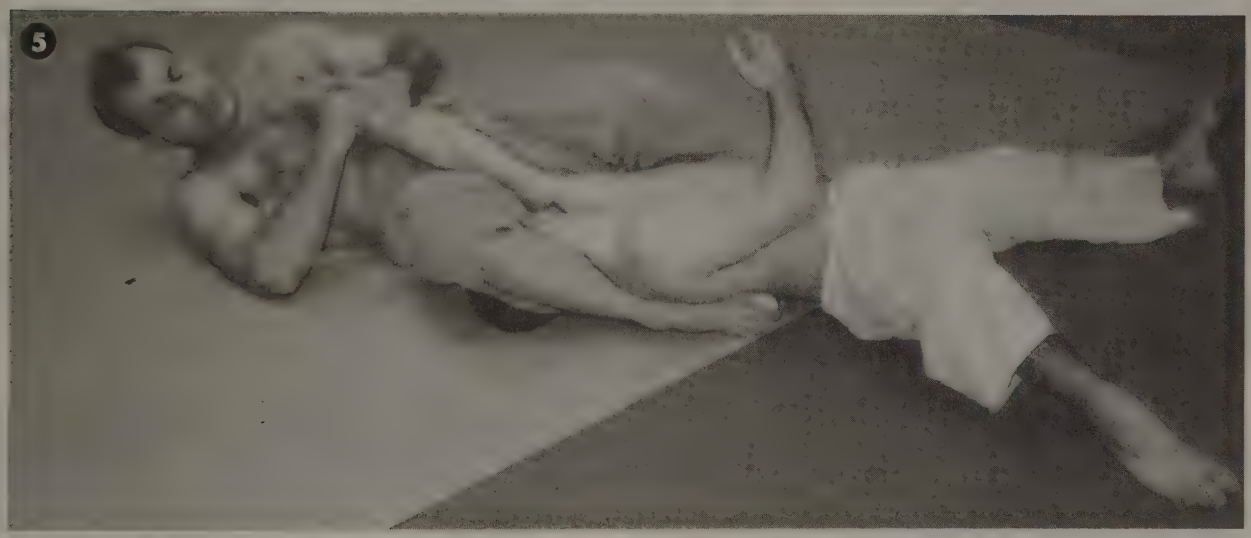
Forequarters Rollover into a Straight Arm Bar Over His Shoulder and Head

You are on your back. Your opponent is on his knees facing you and between your legs. You are using foot and leg control. Grab both of your opponent's wrists pulling them toward your upper chest.

Put your left shin and instep against your opponent's lower stomach. Pull his left wrist, with your right hand, toward your upper chest.

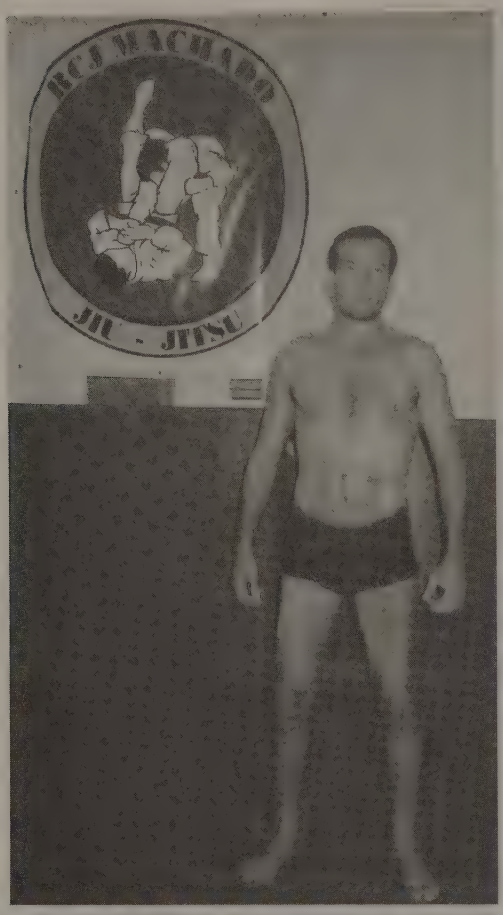
Raise your right lower calf over the right side of your opponent's head and neck in preparation to strike the back and side of his neck.

Using both hands on his left wrist, pull and straighten out his left arm as you strike down firmly on the back and the side of his neck with your right lower calf. This will make your opponent roll to his back.

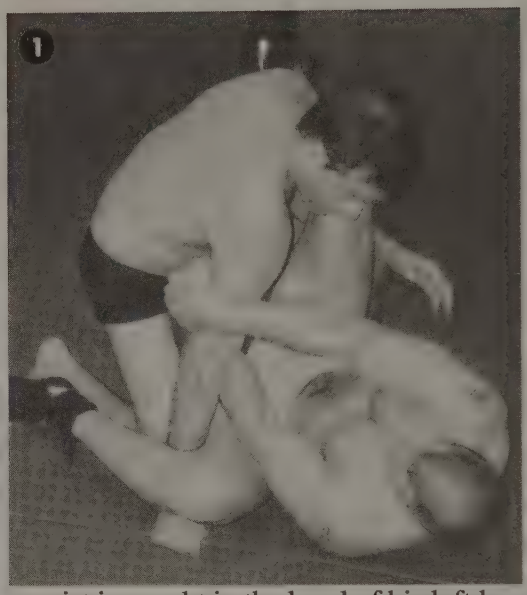


Continue rolling your opponent until he is on his back. Now everything falls into place. Your left shin is jammed underneath your opponent's left armpit. Your right leg is over your opponent's face. To put pressure on his straight left arm at the elbow, arch your body forcing your right upper thigh against his elbow.

As your arch your body, pull and lower his left wrist against your upper chest. Squeeze your knees together. This will put pressure on his straight left arm at the elbow.

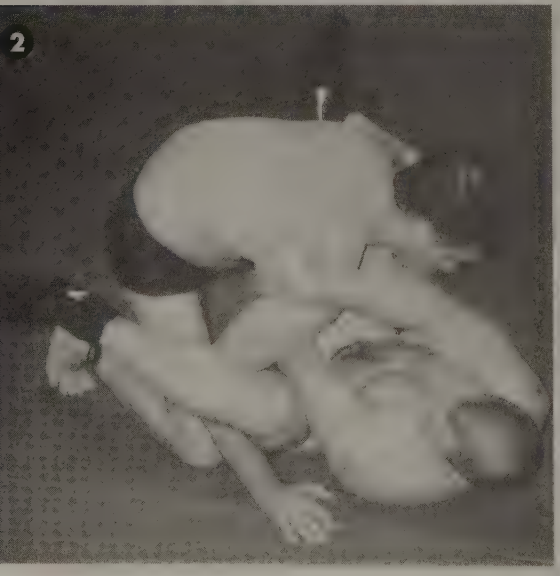


Silverado, Machado Jiu-jitsu teacher and Gene LeBell's Grappling World Black Belt



Countering a Straight Arm Bar with a Straight Arm Bar Over His Leg – "The RCJ Straight Arm Bar"

Your opponent has you in foot and leg control attacking your straight right arm. Your opponent is going for an elbow lock on your right arm. Your right wrist is caught in the bend of his left leg. Your opponent grips his hands just above your right elbow, curling his arms in attempt to lock your right arm straight.



Quickly drop your weight down. Bend your right arm as you shove your right palm toward his left shoulder. Your right forearm is controlling his left outer thigh. Start to lock his left wrist under your right armpit.

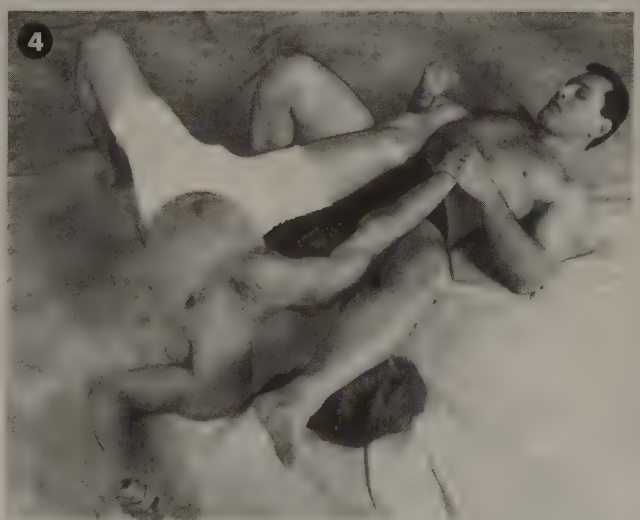
Drop your upper body toward the mat straightening his left arm. Grab his left shoulder with your right hand. His left leg acts as a fulcrum against his straight locked left arm at the elbow. To put pressure on his left elbow, lower his left wrist with your right armpit and pull his left shoulder down with your right hand locking his right arm straight.

Escaping from a Knee in the Chest into Arm Bar and Leg Grab

You are on your back and your opponent is kneeling on your right side. He is pulling your left arm with his right hand. He is using your head and neck as a handle with his left hand. He is controlling your upper body by applying pressure and pain with his right shin on your lower right ribs. Your right hand is underneath his right ankle and instep.

Move your left arm underneath his right wrist and grab his right wrist with your left hand. Pulling his right arm toward your left shoulder, swing your left leg over the left side of his head and neck and begin to push it away. Your right wrist and arm wrap around his right leg, pulling it close to the right side of your upper body.

Push his head and neck away with your left leg forcing your opponent on his back. To put pressure on his right shoulder, but mostly his right elbow, shove his right wrist downward cranking his right elbow as you arch your hips slightly up. Keep a tight grip on his right ankle.

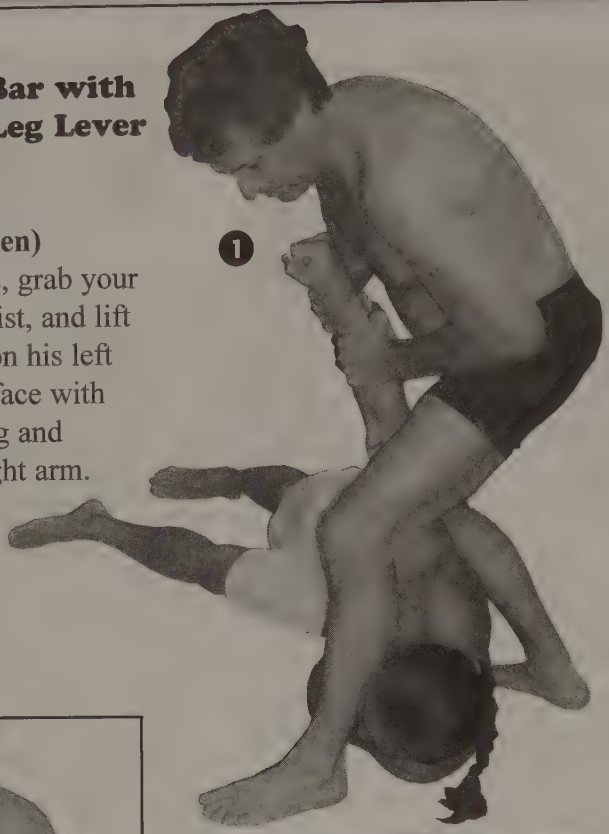


If your opponent straightens his bent elbow, make sure that his thumb is pointing upward and arch to put pressure on his straight right arm at the elbow. Hook his right Achilles tendon with your right wrist and push his toes underneath your right armpit. Raise his right heel with your right forearm and shove it toward your left side, cranking it toward the left side of your body. You now have a heel hook. Ordinarily, he would roll to his right in an attempt to escape, but if you have his right arm locked straight, he cannot roll to his right to escape the heel hook.

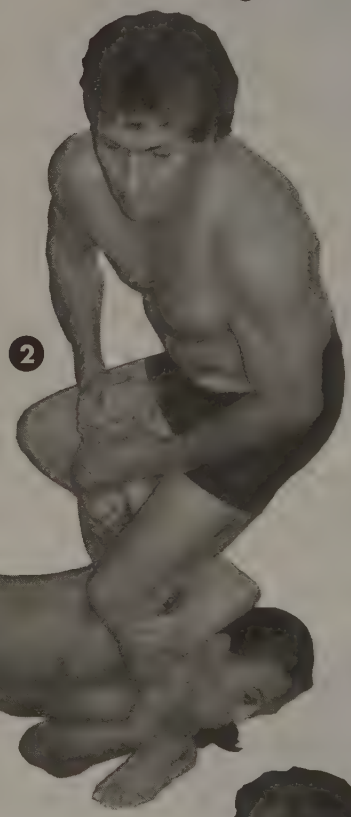
Straight Arm Bar with a Figure-Four Leg Lever

The Pacific Ocean (aka Santos Flaniken)

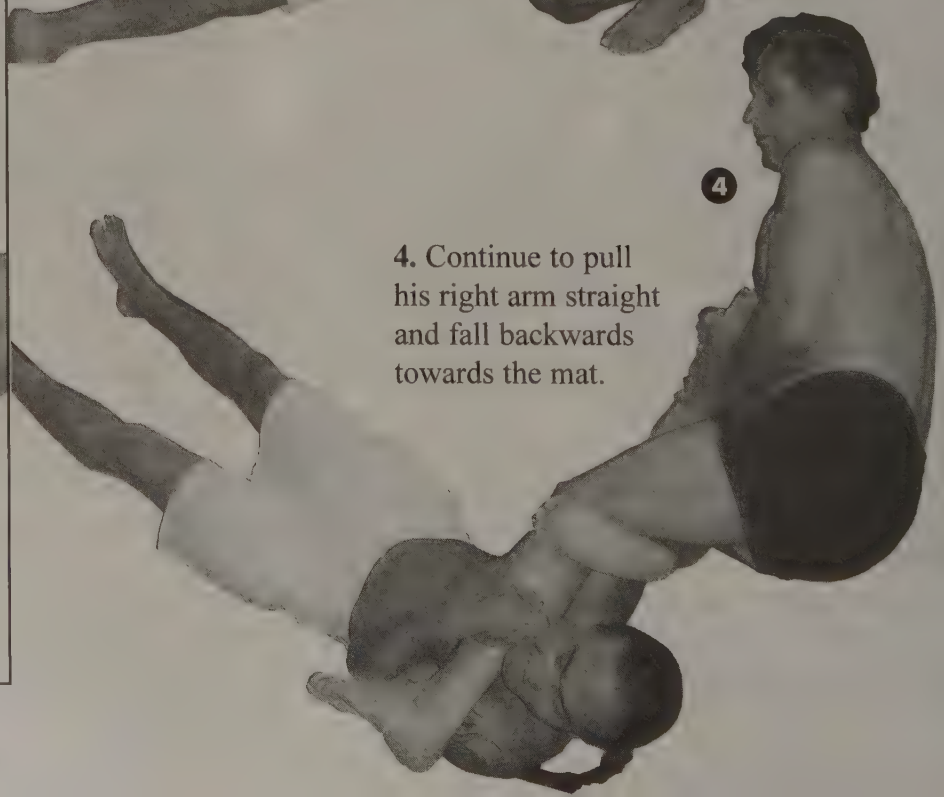
1. Using both hands, grab your opponent's right wrist, and lift up so he is resting on his left side. Step over his face with your left foot, lifting and straightening his right arm.



2. Still stretching his right arm straight with your two-hand grip, figure-four your legs behind your opponent's right elbow.

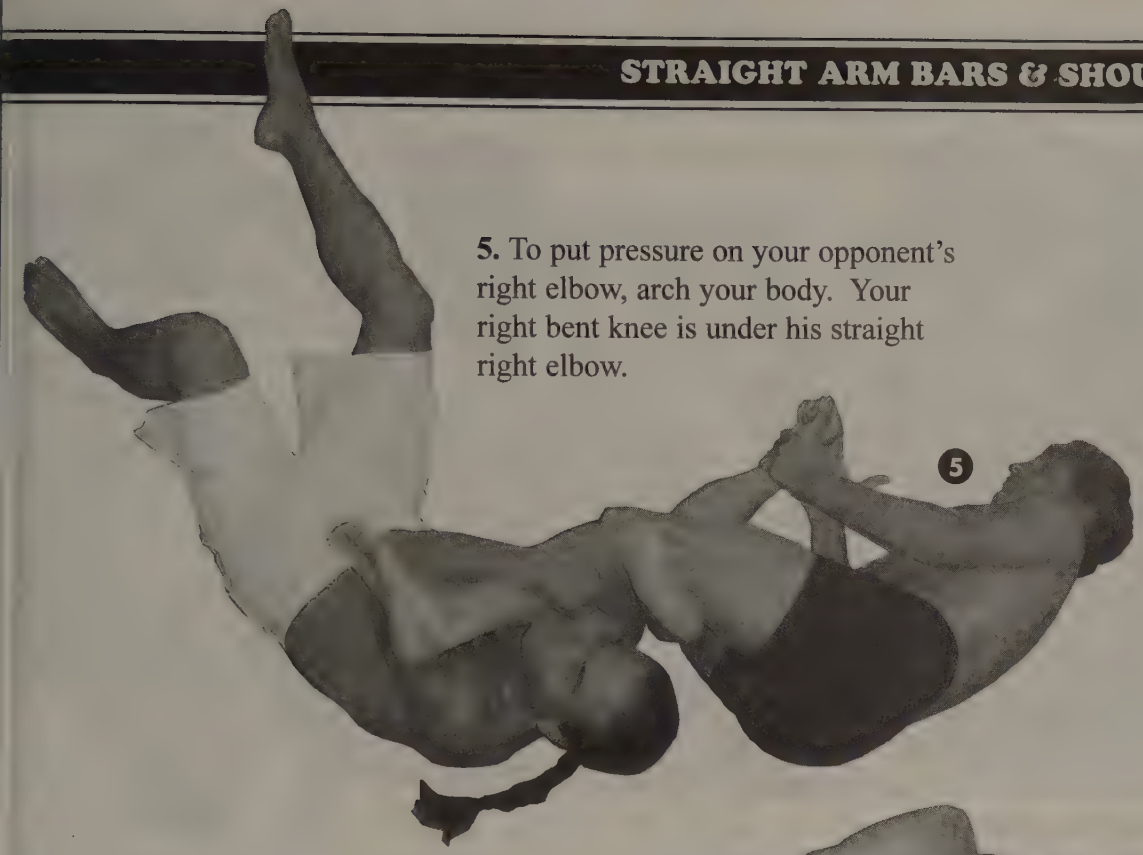


3. Back view – your bent right leg is behind his right elbow, and the instep of your right foot is caught in the bend of your left knee.

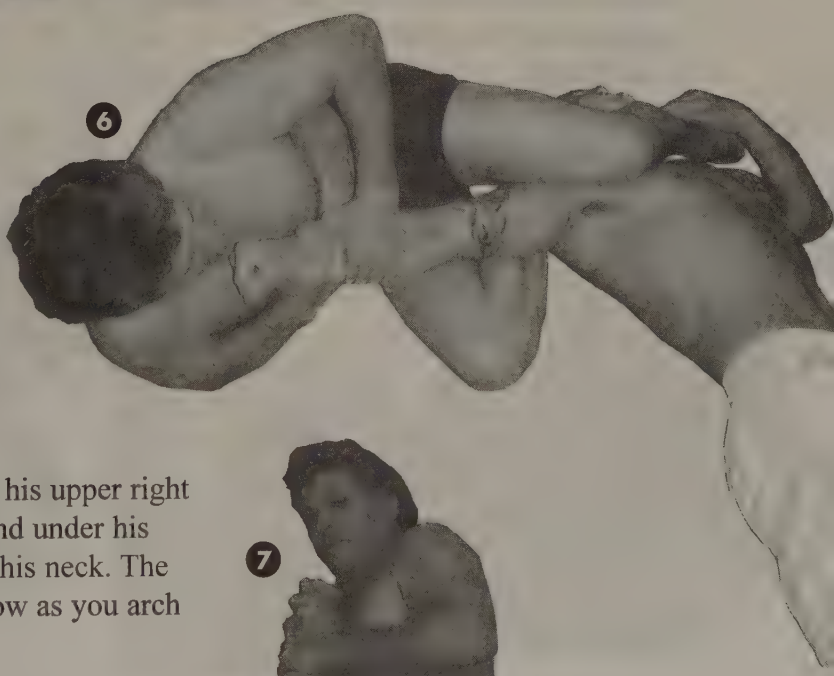


4. Continue to pull his right arm straight and fall backwards towards the mat.

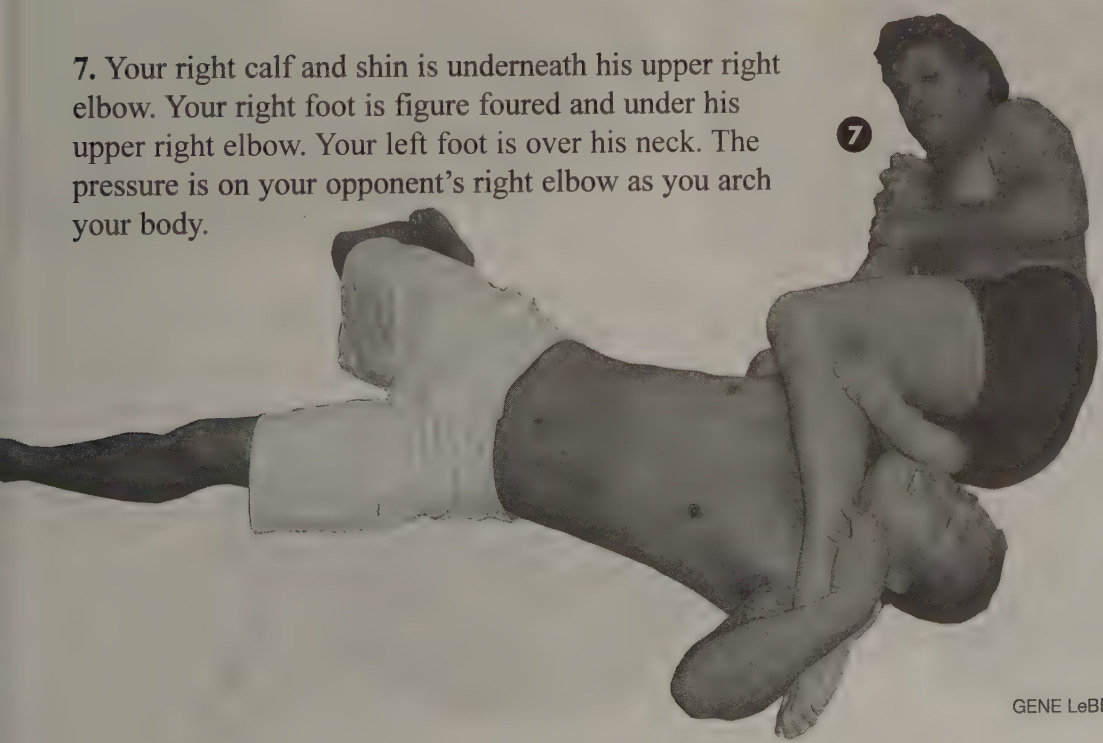
5. To put pressure on your opponent's right elbow, arch your body. Your right bent knee is under his straight right elbow.



6. Note: Your bent right calf and shin are being used as a lever. Arch to put pressure on his right elbow. Keep his right thumb pointed in the opposite direction as the locked elbow.



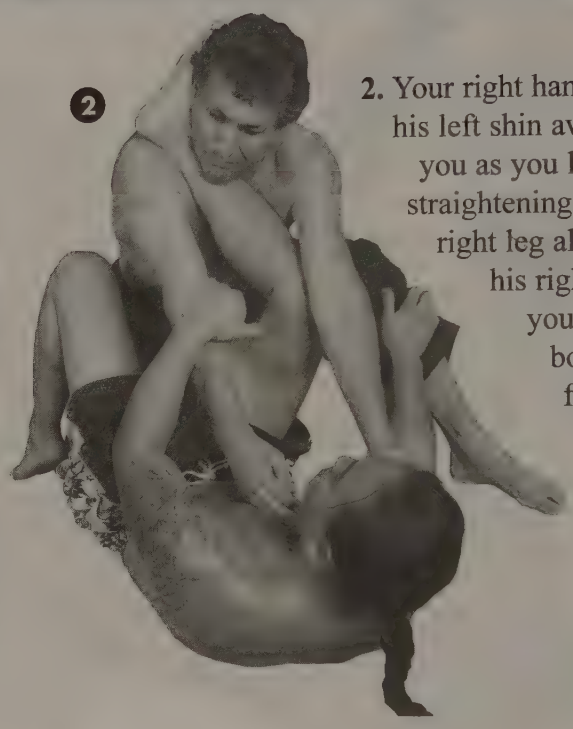
7. Your right calf and shin is underneath his upper right elbow. Your right foot is figure foured and under his upper right elbow. Your left foot is over his neck. The pressure is on your opponent's right elbow as you arch your body.



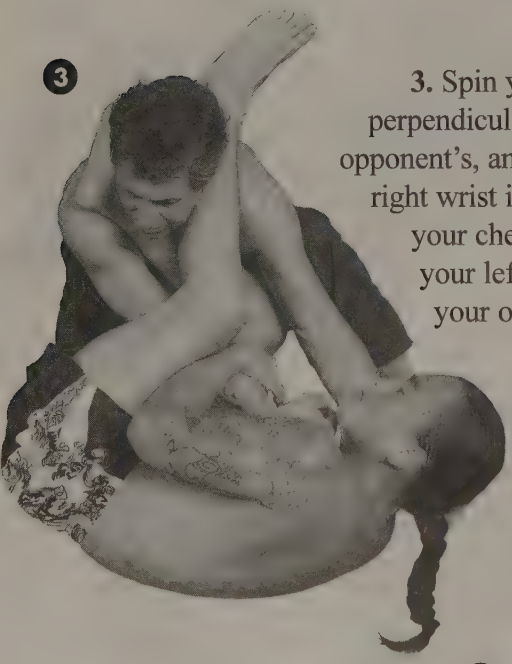
Straight Arm Bar with Scissored Leg on the Neck

Steve "North Korean Pilot" Kim variation.

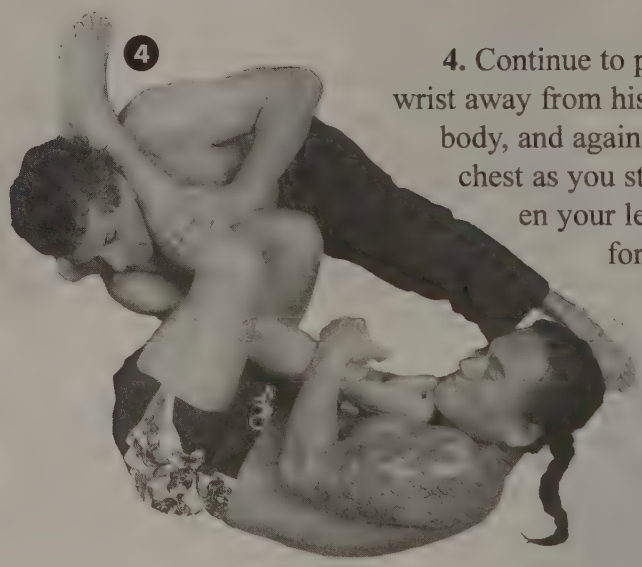
1. On your back in foot and leg control, and your opponent is on one knee trying to attack you. Place your right instep on the right side of your opponent's neck, and under his chin. Grab his right forearm with your left hand as he tries to pull you in close.



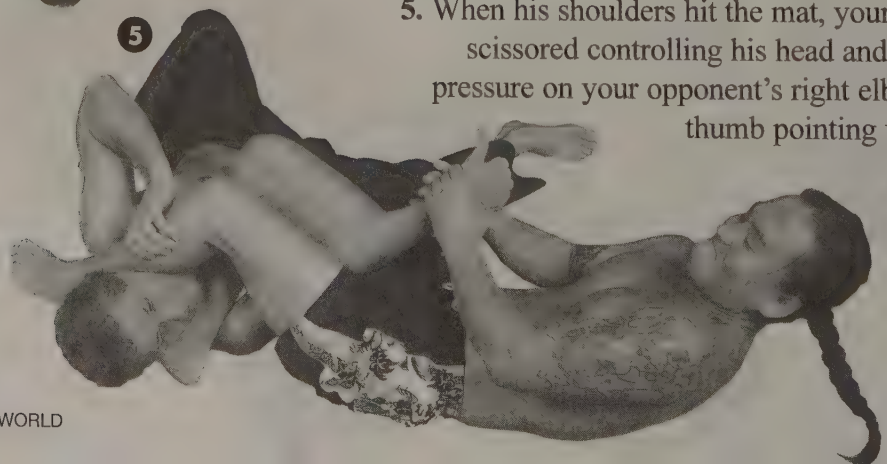
2. Your right hand pushes his left shin away from you as you lean back straightening out your right leg along with his right arm as you push his body away from you.



3. Spin your body perpendicular to your opponent's, and pull his right wrist in close to your chest. Swing your left leg over your opponent's head and scissor his neck.



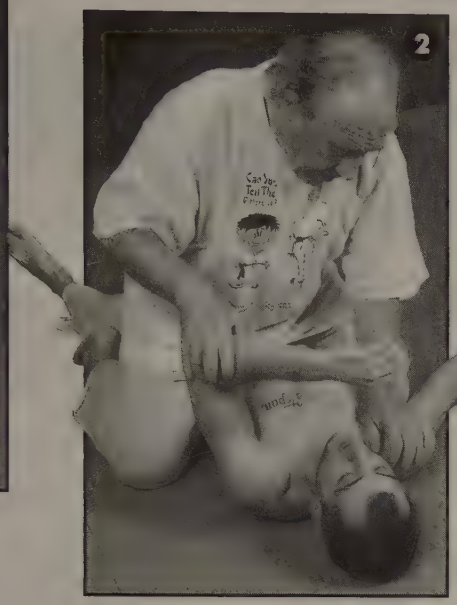
4. Continue to pull his wrist away from his upper body, and against your chest as you straighten your legs and force him to flip over onto his back.



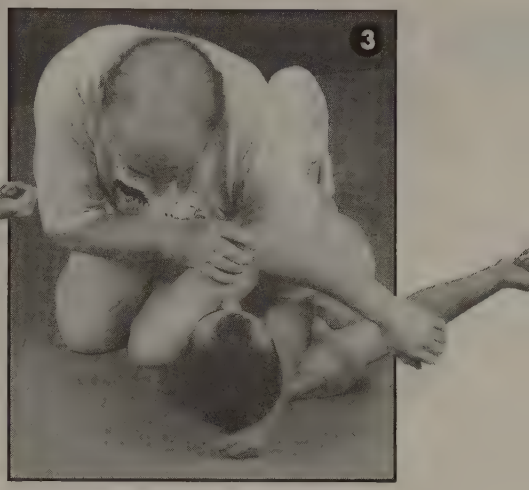
5. When his shoulders hit the mat, your legs are still scissored controlling his head and neck. To put pressure on your opponent's right elbow; with his thumb pointing up, arch your pelvis hyper extending his elbow.

Keylock Choke Using Your Opponent's Own Arm (Cobra)– The "World Champion" Mike Swain Variation

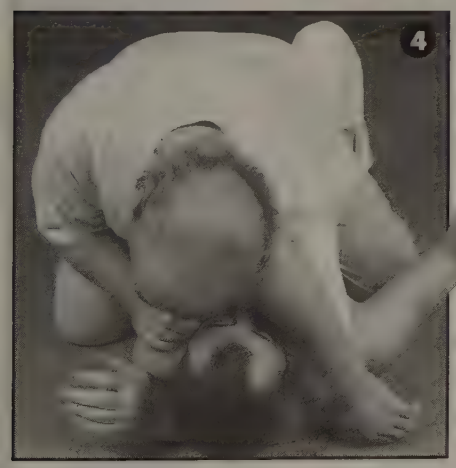
1. You've mounted your opponent pressing both of your hands against both of his forearms.



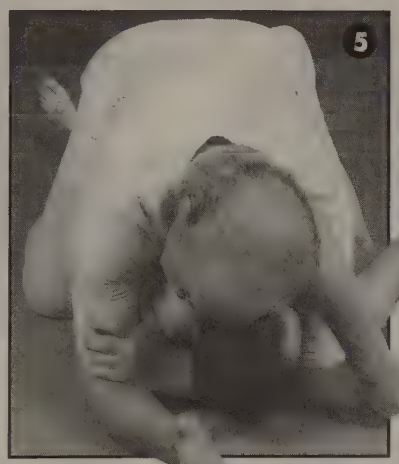
2. Press his right shoulder to the mat as you let him raise his keft elbow. Which means he can only comfortably roll to his right.



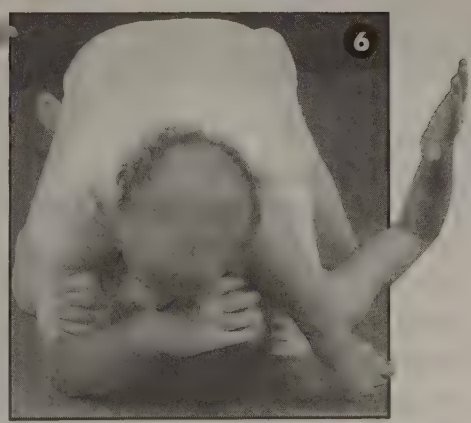
3. As he starts to roll to his right, grab his left arm above the elbow with your hand and shove it across his face.



4. Lock his left arm against the left side of his face and neck with the left side of your neck, as you shove your left hand underneath the back of his neck.



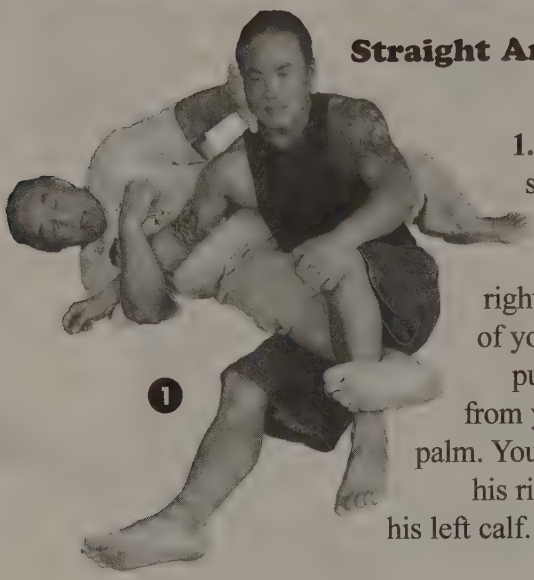
5. Grapevine both of his legs with your legs to help control his lower body. Grab your right lower bicep with your left hand.



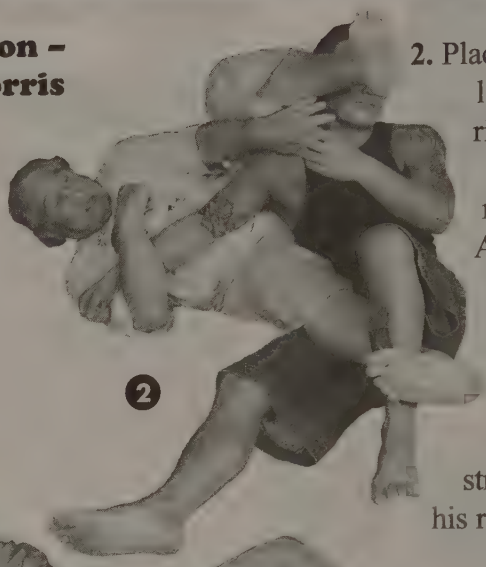
6. Keylock your arms to put pressure on his neck. Now you have him in a devastating neck lock and choke. In this position your choking your opponent with his own arm. At this point you have a great hold down, to get a finishing hold, tighten your arms down as you lean forward. Most people quickly give up from claustrophobia before they feel the pain from the neck lock or pass out from the choke.

Cobra Chokes: 398, 423, 431, 432, 433, 434, 459, 460, 464, 541, 580 & 581.

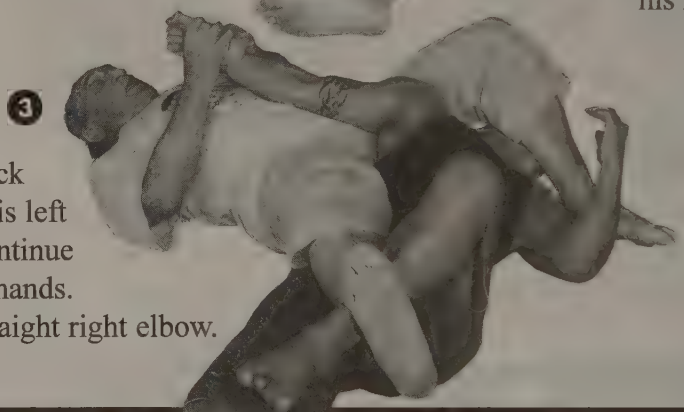
Straight Arm Bar Variation – The Chuck Norris



1. Your opponent is sitting down. Your are behind him controlling his right arm in the crook of your right arm. You push his head away from you with your left palm. Your right leg is over his right thigh hooking his left calf.



2. Place your left leg over the right side of your opponent's face. And continue to push his upper body away from you, straightening his right elbow.



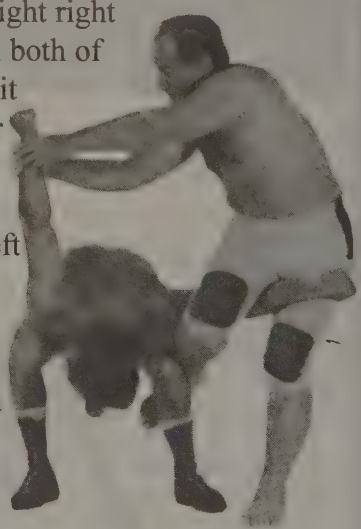
3. You roll your opponent onto his back by straightening your left leg. Keep his left leg hooked with your right instep. Continue to grip his right wrist with both your hands. As you arch, the pressure is on his straight right elbow.

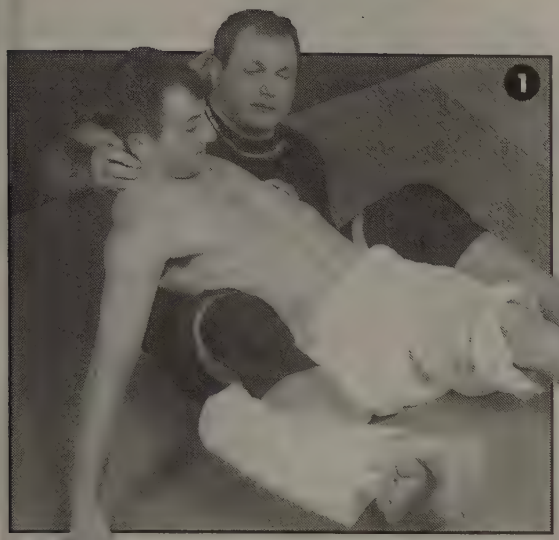
Figure-4 Tangle Foot and Surfboard Variation

You have your opponent in a figure-4 tangle foot leg lock. Instead of rolling him back using his head and neck as you would in a figure-4 tangle foot leg lock and neck lock roll over, grab his wrists. Pull his wrists back to straighten his arms. Keep pulling his arms back until he is on his knees. The pressure will be on his right knee, but if you lift his straight locked arms behind him by pushing upward at his wrists, the main pressure is on both of his shoulders.

Standing Half Surfboard Leg Over Elbow Lock

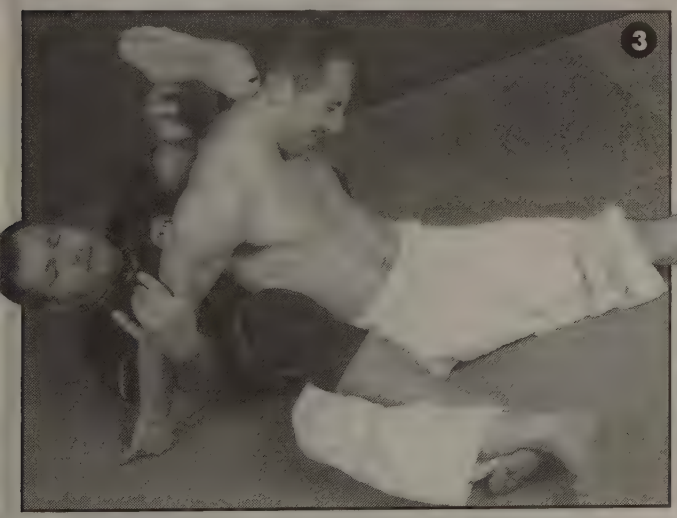
Lock his left wrist, thumb pointing downward and the palm of his hand pointing toward you. Place the weight of your right thigh on his straight left elbow. Hook your right instep behind your opponent's left upper calf. Grab your opponent's straight right arm at his wrist with both of your hands and pull it toward his left upper shoulder as you straighten out your right leg. Note his left arm is caught and scissored between your legs. The pressure is on his locked left elbow and right shoulder.





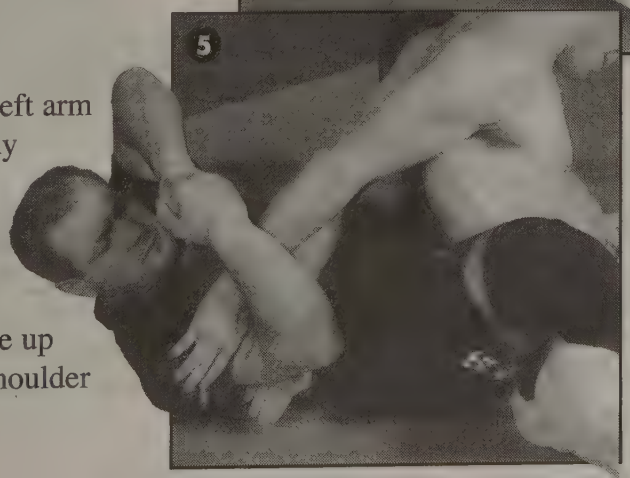
1. From behind your opponent, grapevine his right leg with your right leg, controlling his lower body.

2. With your right hand push his head forward to assist in putting your left leg behind his head.



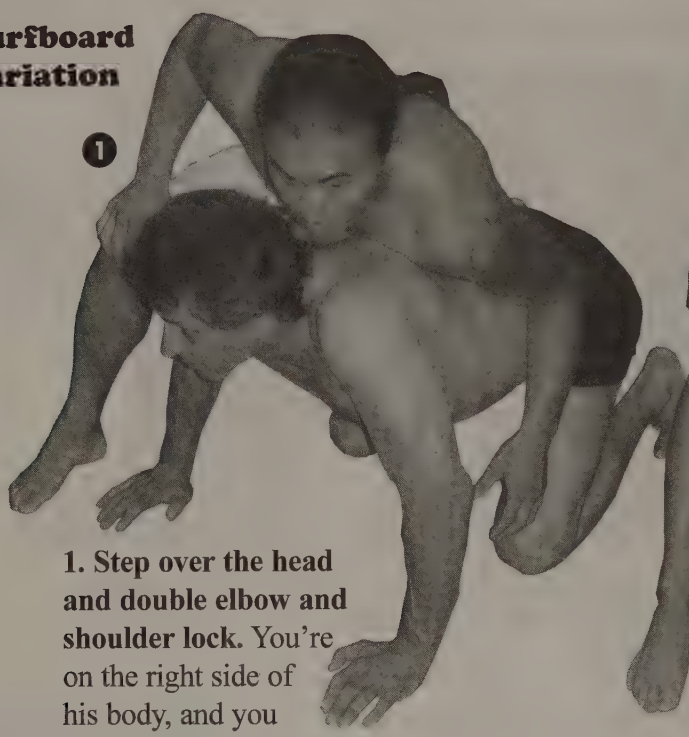
3. Swing your left leg behind your opponent's head and neck. Your right hand hooks your opponent's right arm, pulling it in close to your chest.

4. Note: your opponent's left arm is caught between the right side of your body and your right triceps. Your hands are wrapped around his right straight arm. To put pressure on his head and neck, shove his head towards his waist with your left leg. This also adds pressure to the right shoulder.

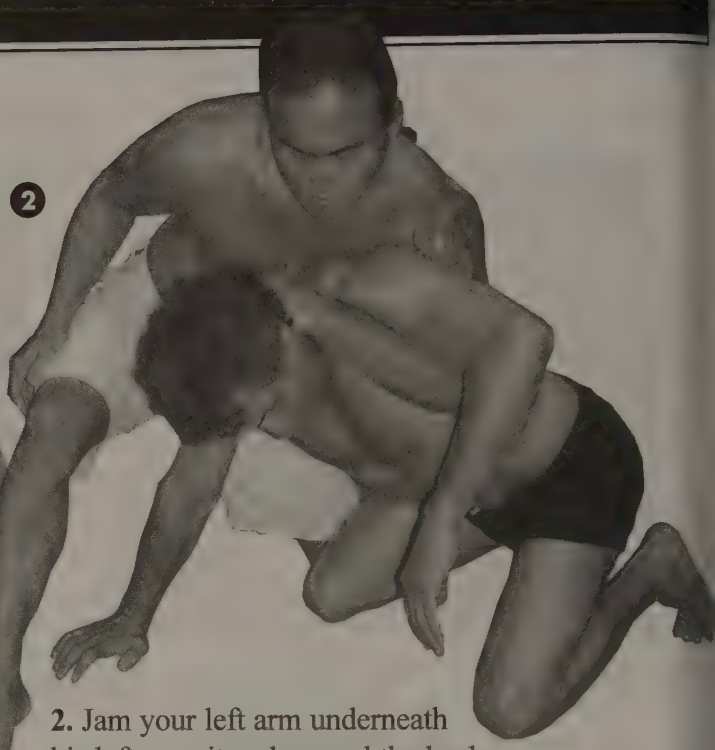


5. Gokor locks his opponent's left arm against the right side of his body and locks his opponent's right wrist in the bend of his right arm. He locks his hands together in an Indian Grip to ensure a good hold. In this close up note the cranking of the right shoulder is very uncomfortable.

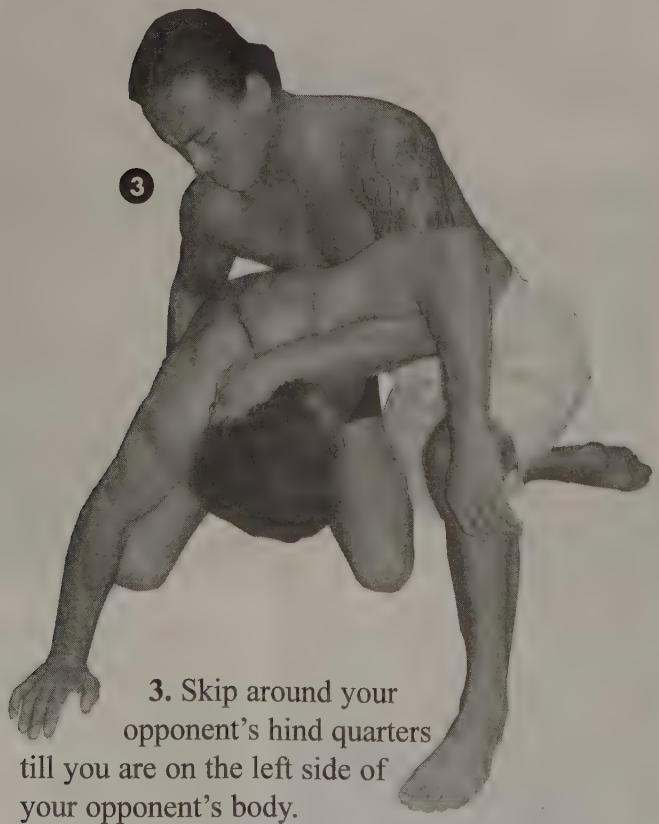
Surfboard Variation



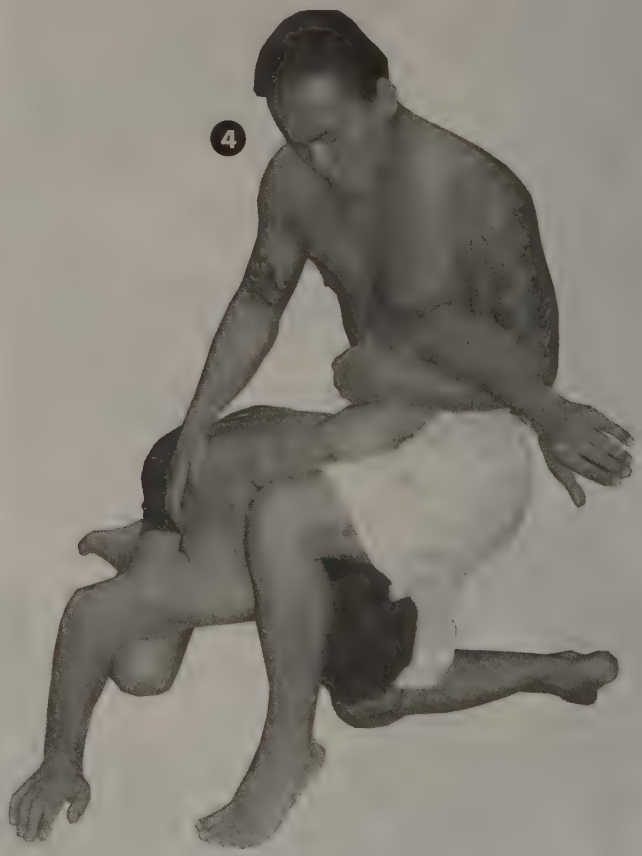
1. Step over the head and double elbow and shoulder lock. You're on the right side of his body, and you are leaning the weight of your chest against his back



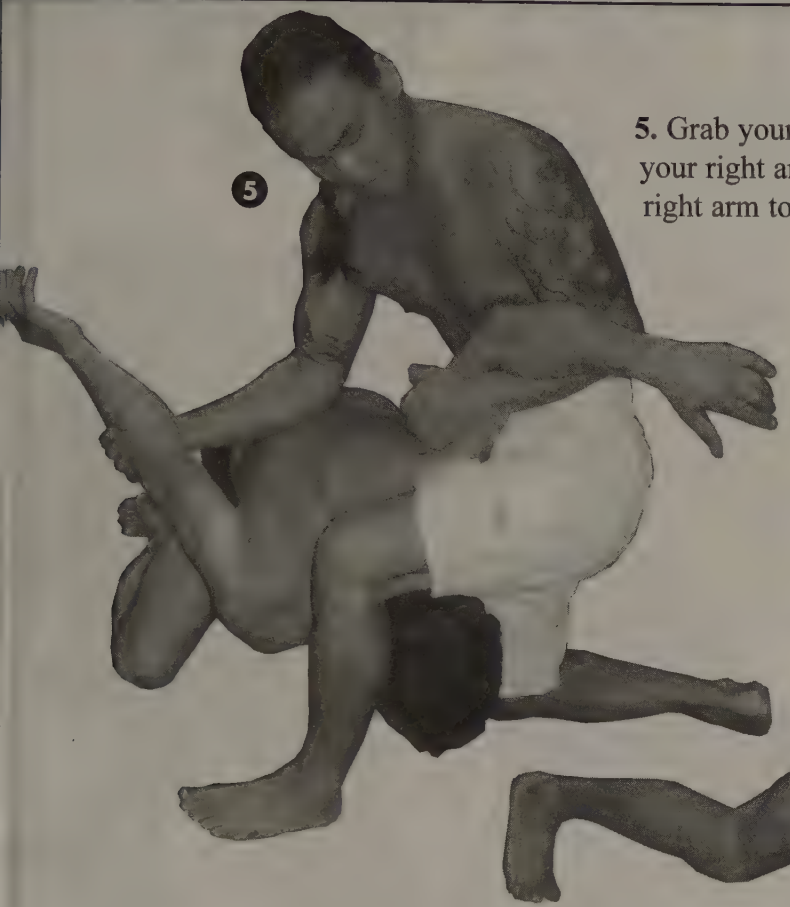
2. Jam your left arm underneath his left armpit and around the back of your opponent's neck in a half nelson.



3. Skip around your opponent's hind quarters till you are on the left side of your opponent's body. Continue your half nelson, raising his left arm and lowering his head with your left hand.

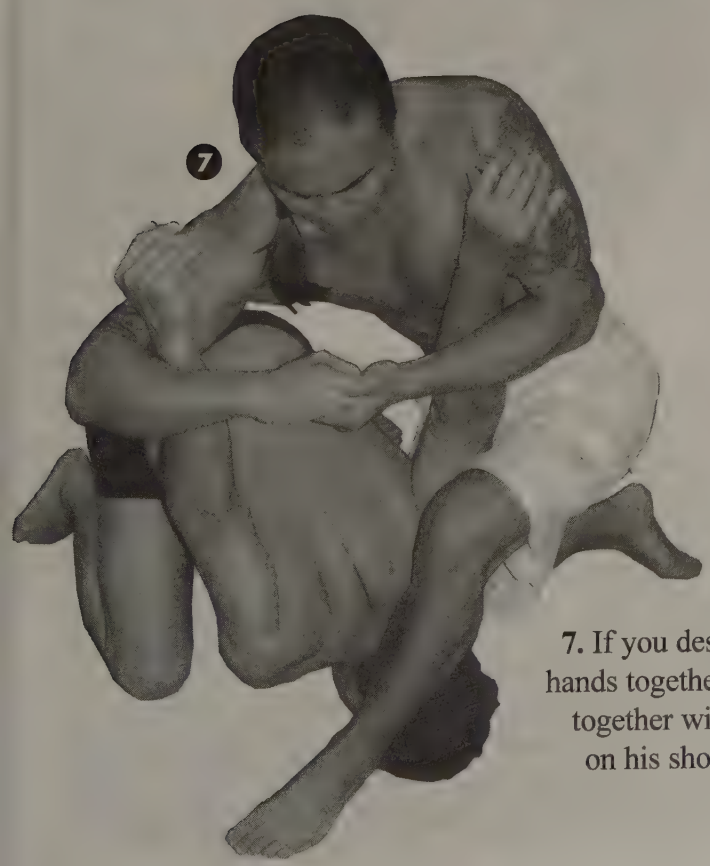


4. Drive your left foot over the back of his head, replacing your left arm. Your left arm now wraps around his left upper arm.

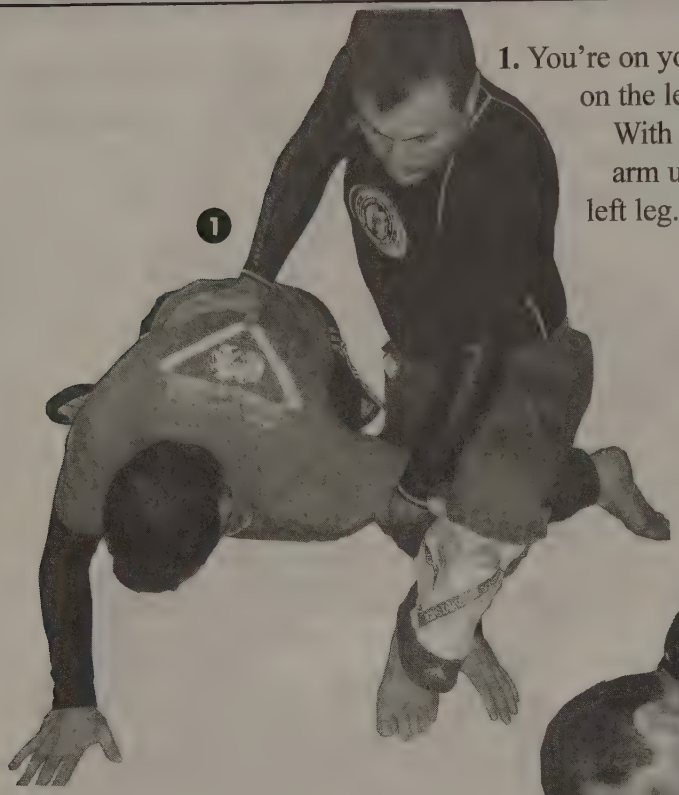


5. Grab your opponent's right arm with your right arm, pulling your opponents right arm towards his left arm, locking the right arm straight.

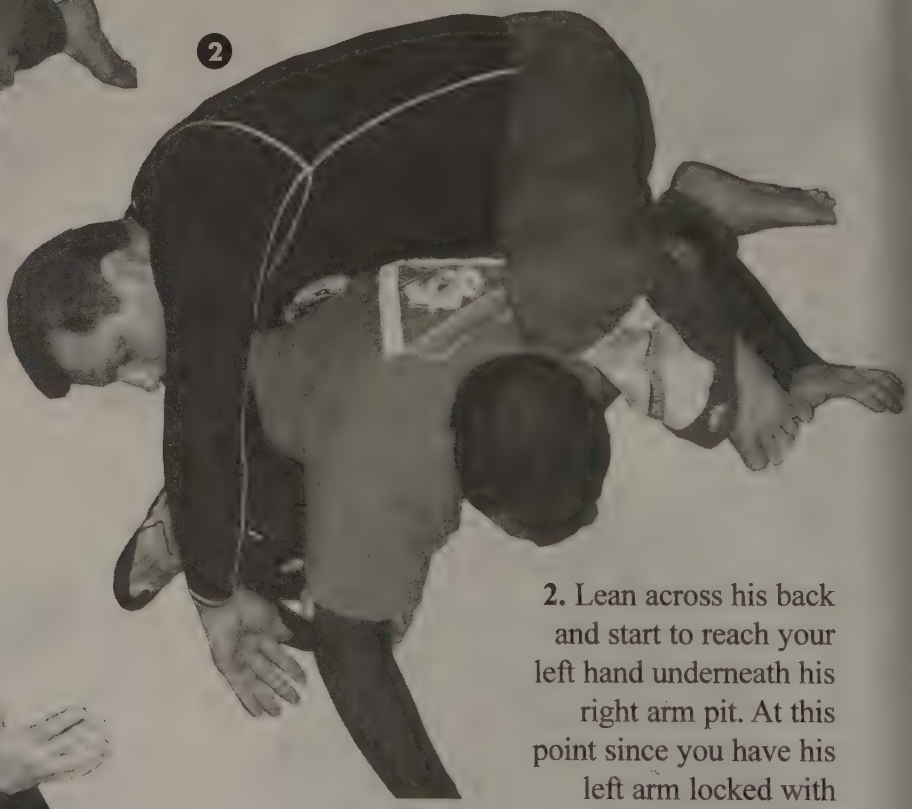
6. Wrap your hands together – in this case in a three fingered grip – which locks his right arm straight. You might want to drive your left heel into the mat to assist you in bringing his right straight arm towards your upper body. This alone is a great finishing hold. Right here, the pressure is on both arms and shoulders.



7. If you desire to change your grip, lock your hands together, forcing his straight locked arms together with your bent arms. The pressure is on his shoulders and straight locked elbows.



1. You're on your right knee behind and on the left side of your opponent. With your left hand lift his left arm up and secure it with your left leg. Keeping your right hand on his back to anticipate any movements.



2. Lean across his back and start to reach your left hand underneath his right arm pit. At this point since you have his left arm locked with your left leg, his move to escape is roll to his right toward you. This should be to your advantage.

3. As he starts to roll toward you, hook his right arm with your left arm. Using the mat as a third arm to stop him from rolling even more, lean your weight onto his right arm. The pressure is now on both his shoulders and his straight locked left elbow.

CHAPTER 7

BENT ARM LOCKS & SHOULDER LOCKS

Top Wrist Lock with Elbow on His Face

Your opponent is on his back. You are on your knees on his left side. Your right shin is resting on his left biceps. Your opponent can roll toward you but it is very difficult for him to roll away from you because the majority of your weight is on his left upper arm.

With your weight still resting on your opponent's left biceps, lean forward as you push the left side of his face and jaw with your right forearm and elbow turning his head to his right, this prevents him from rolling toward you. You will note that when your elbow comes in contact with the left side of his jaw, his right arm will generally bend up in a 90-degree angle in an effort to escape. This is to your advantage.

With your weight still resting on your opponent's left biceps and your right elbow and forearm resting on the left side of his face, reach over and grab his right wrist with your right hand. Put your left arm under his right triceps and grab your own right wrist with your left hand and keylock his right wrist. To put pressure on his right shoulder and elbow, slide his elbow toward his waist, keeping his right wrist on the mat and slightly raising his right elbow with your left forearm.

Hand Over Hand Top Wrist Lock Variation

Place the weight of your chest on your opponent's chest. Your right shin is resting on his left arm, making it difficult for him to roll to his right. Grab his right wrist with both hands, right hand first, palms down. Note your left forearm is underneath his bent right arm. To put pressure on his right elbow and shoulder, slide his bent right arm down toward his waist, keeping his wrist on the mat and raising his elbow with your left forearm.

Single Arm Top Wrist Lock with Chin Rest Variation

Your right shin is resting on his left biceps making it difficult for him to roll to his right. Place your right elbow on the right side of his jaw pressing it so he raises his right shoulder slightly. Reach your left arm underneath his triceps and grab his right wrist. Slide his right wrist on the mat toward his waist keeping his right arm at a 90-degree angle as you raise his elbow with your forearm. The pressure is on his right elbow, shoulder and jaw.

Top Wrist Lock

Place the weight of your chest on your opponent's chest. Your left knee is against the right side of his body. Your right leg is resting on his left arm and against your opponent's left cheek. Grab your opponent's right wrist with your right hand. Place your left forearm underneath his bent right elbow, just above the bend, grabbing your right wrist with your left hand. To put pressure on his right elbow and shoulder, keep his wrist on the mat and slide it down toward his waist while raising his elbow with your left forearm in a cranking motion. If a referee is watching, do not jam your right elbow into the right side of his jaw and don't kick the left side of his jaw with your right knee. The meek and weak of heart may not care for this additional control.

Single Arm Top Wrist Lock and Wrist Flex with Chin Rest Variation

Lean the weight of your right shin on his left biceps. Jam your right elbow into the right side of his jaw. Grab the back of his right hand, flexing his wrist. From underneath his bent right arm you have a single arm top wrist lock. If you need assistance, use your right hand. To put pressure on his right wrist, elbow and shoulder flex his wrist as you slide his arm down toward his waist. The pressure on his jaw should be obvious.

Step Over Stomach Top Wrist Lock and Shoulder Crank (Time Hold Series)

Your opponent is on his left side facing away from you. You are kneeling behind him. Secure your opponent's bent right arm by wrapping your left arm around and underneath his right forearm and wrist. Grab your own right wrist with your left hand. Your right hand should be grabbing your opponent's right triceps. In short, your arms are keylocked around his bent right arm. Lift his right elbow with both of your arms toward your upper chest, stretching his bent arm away from his body. Step over his stomach with your right heel placed firmly against his abdomen. This stops him from rolling out. Try not to kick him below his belt with your right heel as you place your foot over his stomach, unless it's an accident. Place your left knee firmly against the back of your opponent's neck. Continue raising your opponent's right elbow. Keep his wrist below his elbow as you extend his bent right arm away from his body. To put pressure on his elbow and shoulder, turn your head and upper body to your left, cranking his right arm and shoulder. Note: The reason you keep his right elbow away from his body is so that he can only counter using his elbow and shoulder muscles. If his elbow is closer to his side, he can use his shoulder, chest, and some of his back muscles to help counter.

Step Over Face Downward Hammerlock and Shoulder Crank (Time Hold Series)

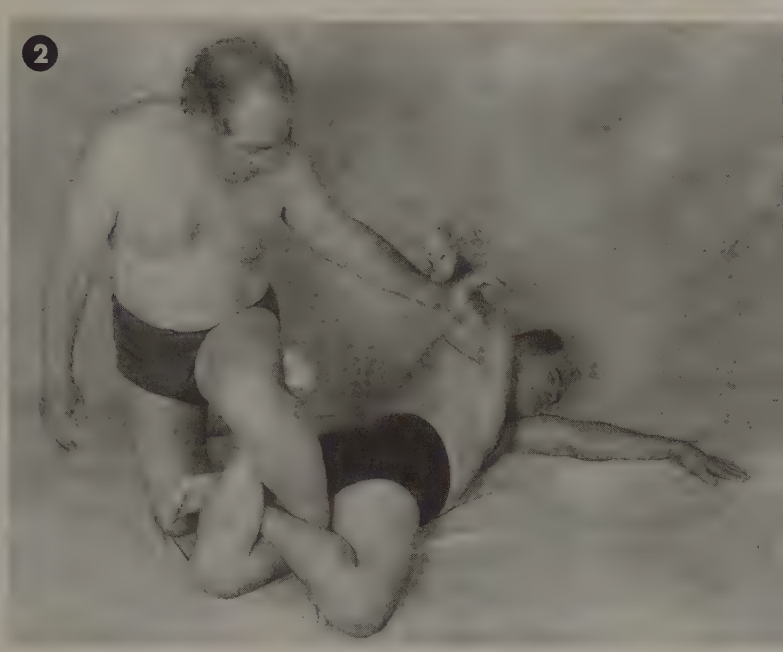
Your opponent is on his left side facing away from you. You are kneeling behind him. Wrap your right arm around your opponent's bent right arm at the forearm, securing his forearm and wrist against the right side of your chest. Grip your left wrist with your right hand. Your left hand should be gripping your opponent's right triceps. Lift his right arm, at his elbow, away from his body at a right angle by lifting your arms up and arching your back. Keep his right forearm close to your chest. His right elbow should be higher than his wrist. Place your right knee against your opponent's back. Put your left leg over his face, underneath his chin, at his neck. As you step over his head and neck with your left foot, try not to violently jam your heel into his jaw because he might lose a few teeth. If he lowers his chin, put the calf and Achilles tendon of your left leg against his face, that should stop him from spinning out. To put pressure on his right elbow and shoulder, turn your head and upper body to your right and twist and crank his forearm behind him. Note: Gene's head should be turning and facing to his right so his shoulders and upper body follow. But since he is a curious man, he looked down to see if he dislocated his opponent's elbow when he heard a sickening, popping sound. Gene was wrong, he dislocated his opponent's elbow and shoulder. Speaking seriously: BE CAREFUL!

Step Over Back of the Neck Top Wrist Lock (Time Hold Series)

Your opponent is on his right side facing you. You are kneeling on your right knee facing him. Grab his left wrist with your left hand. Wrap your right arm around his left biceps and under his left forearm. Grab your left wrist in a top wrist lock. Place your right knee firmly against your opponent's chest. Step over his head with your left foot and place it firmly against the back of his head and neck, which stops him from rolling out. Raise his left arm at the elbow using both of your keylocked arms, stretching his left elbow away from his body and toward your upper chest. To put pressure on his left elbow and shoulder, crank his left wrist behind him and away from his head and toward his waist by turning your head and upper body to your right.

Step Over Back Downward Hammerlock and Shoulder Crank (Time Hold Series)

Your opponent is on his right side facing you. You are kneeling on your left knee facing him. Grab your opponent's left wrist with your right hand. Wrap your left arm around his left triceps and under his left forearm. Grab your right wrist with your left hand, bending and securing his left arm. Keeping his left arm at a right angle, raise it away from his body at his elbow by lifting with your keylocked left forearm toward your upper chest. Your left knee should be against your opponent's upper chest. Step over with your right leg and put your right lower calf and heel against his lower back, this will eliminate his chance to escape by spinning and rolling out. Keep his left elbow pressed against your stomach as you use his left wrist as a lever. To put pressure on his left elbow and shoulder, turn your head and upper body to your left as you crank his left wrist and forearm behind his back and toward his head.



Arm Crank with His Legs Keylocked Variation

Your opponent is on his stomach and you're standing with your back facing him. Your left foot is between his legs. Keylock his legs around your left foot by placing his right instep and ankle deep in the bend of his left knee. Wrap his left instep around your left upper calf. You can lean back putting pressure on his left bent knee.

Drop down to your right knee and control his lower body with pressure on his keylocked legs. Turn and reach under his right arm with your left wrist and forearm.

Reach under his right arm and around the back of his neck with your right arm. This will prepare you to crank his right arm. At this point, if you grab your left wrist with your right hand around his neck and pull his head toward you, you'll have an abdominal stretch variation. On this occasion, my friend and opponent here, "Lightening Lambert," decided he was going to hit me in the back of the head with his free right hand. Being an impatient man, I decided not to complete the technique and instead cranked his keylocked legs by leaning backwards. The pressure is on his bent left knee.

You have his legs keylocked around your left foot and his left instep is buried in the bend of your left knee. As you wrap your left arm around his bent right arm, grab your left wrist with your right hand. Turn to your left to crank his bent right arm. The pressure is on his bent left knee but mostly on his cranked right elbow and shoulder.

Single Arm Downward Elbow and Shoulder Crank with Figure-4 Head and Neck Control and Choke

Your opponent is on his back. Your left leg is underneath the back of his neck and shoulders. Place your right foot over his chest and under his left arm pit. Figure-4 your legs underneath his left shoulder. This will secure his head and left arm. While holding his left wrist with your left hand, pull his arm toward his waist. It will be easier to twist or crank his arm if it is away from his shoulder.

Tighten up your figure-4 scissors to control his upper body and choke him. With your right elbow resting on the mat for a base, crank his bent left arm behind him by pushing at his left wrist with your straight left arm. You have a choke with your legs but the main pressure is on his bent left elbow and shoulder.

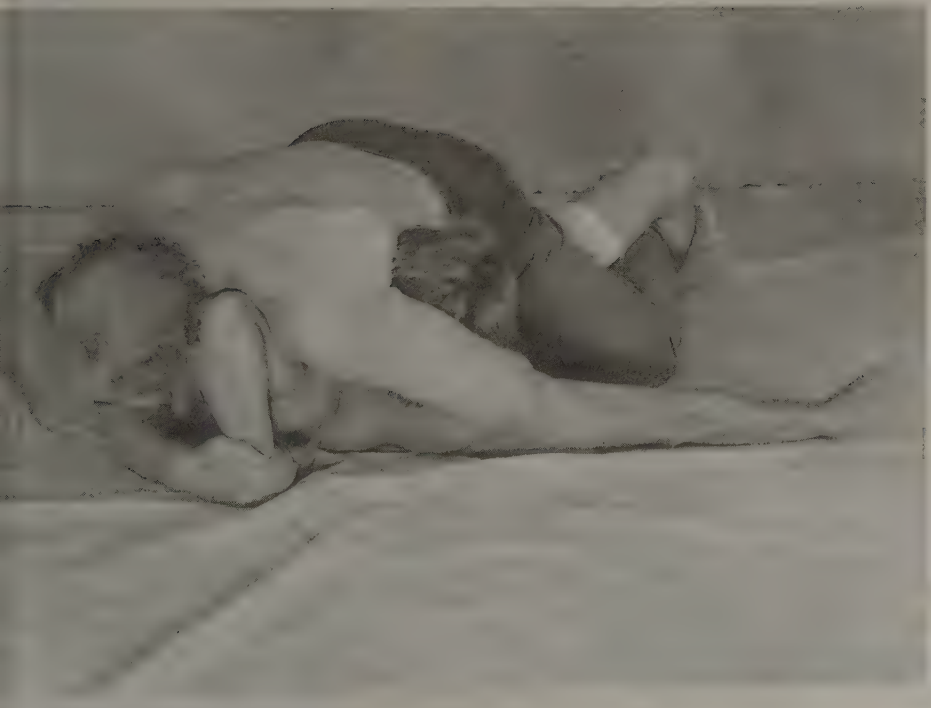
Single Arm Upward Elbow and Shoulder Crank with Figure-4 Head and Neck Control and Choke

Grab your opponent's left wrist with your left hand. Your right leg is underneath his head and neck. His right arm is secured under your right armpit. Your left foot is pushing his left arm, above the elbow, toward your right knee.

Your right leg is underneath his head and neck. Your left leg is underneath his left armpit securing his head and left arm. Figure-4 keylock your legs. Tighten your figure-4 leg lock as you crank his left wrist away from you. If you have trouble with this technique, grab his left elbow with your right hand and pull it toward you as you push with your left hand. You have a choke with your legs but the main pressure is on his cranked bent left elbow.

Head on the Inside Wrist Pull and Elbow Spread from the Bottom

You're attempting foot and leg control in order to control his lower body. Your left arm is wrapped around your opponent's head and underneath his chin at the neck in a front face lock. Get in as deep as possible. Grab the back of your opponent's left hand with your right hand by using his left hand as a handle. His left elbow is buried deep in your right upper shoulder as a base. If the rules say that you can gouge or strike, I prefer my head on the outside of his arm so it makes it difficult for your opponent to reach and dot your eyes. To put pressure on his left elbow, grab the back of his left hand as a handle with your right hand and pull his hand away from his head. This will put pressure on his left elbow



On His Back Wrist, Elbow and Shoulder Pull Away from His Head Variation

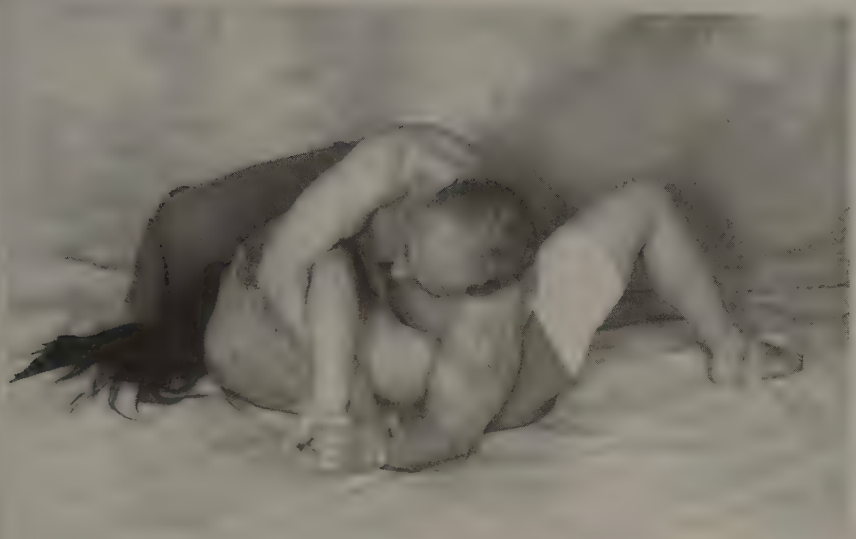
Your opponent is lying on his back. You are straddling him and grapevining both of his legs, making it difficult for him to roll. Grab the back of his left hand and wrist with your right hand. The left side of your head and face is pressing against the left side of his bent left elbow. Your left arm is wrapped around the back of his head and neck. To put pressure on his left elbow, slide your right hand, which is gripping his left hand and wrist, away from his body.

Head on the Outside of His Bent Arm on Your Back Wrist Pull, Elbow Spread Away from the Shoulder

You're lying on your back. Your opponent is on his stomach on top of you. You have him in foot and leg control, double grapevining both of his lower shins. Your left arm is around the back of his head and grabbing his chin for a handle. His bent left elbow is placed between your left shoulder and the left side of your neck. Your right hand grabs the back of his left hand. To put pressure on his bent left elbow, pull his left hand away from his head. The more you crank his bent left arm, the more pressure there is on his bent left elbow.

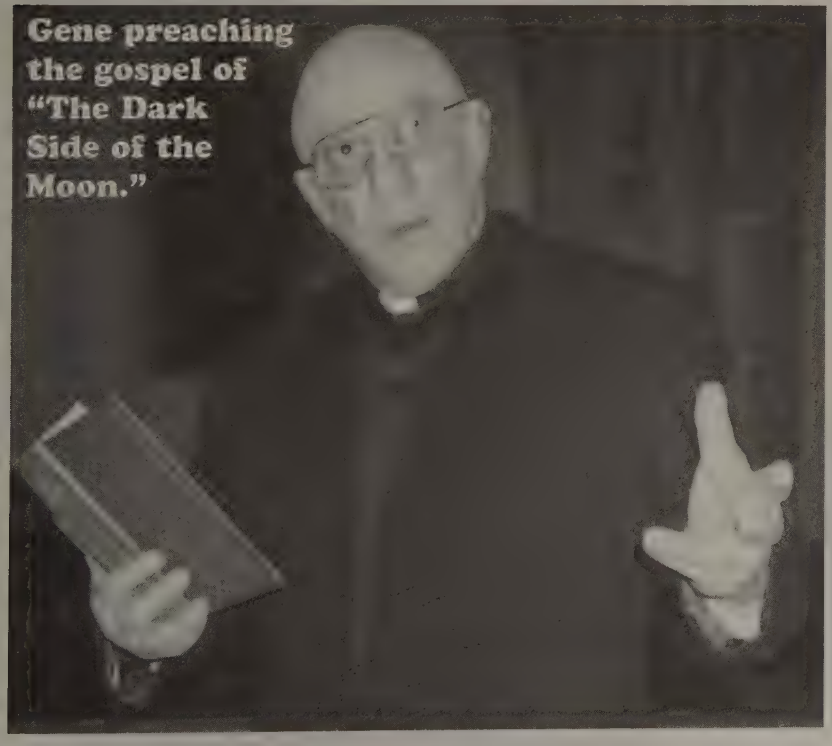
Head on the Outside of His Bent Arm on Your Back Wrist Pull, Elbow Spread Away from Shoulder with Wrist Flex

You're lying on your back. Your opponent is on his stomach on top of you. You have him in foot and leg control, double grapevining both of his lower shins. Your left arm is around the back of his head and grabbing his chin for a handle. His bent left elbow is placed between your left shoulder and the left side of your neck. Your right hand grabs the back of his left hand. To put pressure on his bent left elbow, pull his left hand away from his head. The more you crank his bent left arm, the more pressure there is on his bent left elbow. The more you bend his left wrist while you're pulling the more effective your wrist flex will become. It is perfectly acceptable to put your left forearm against the left side of his head and neck and push as an alternate to wrapping your left arm around his head.



Downward Arm Crank with a Figure-4 Wrist Twist

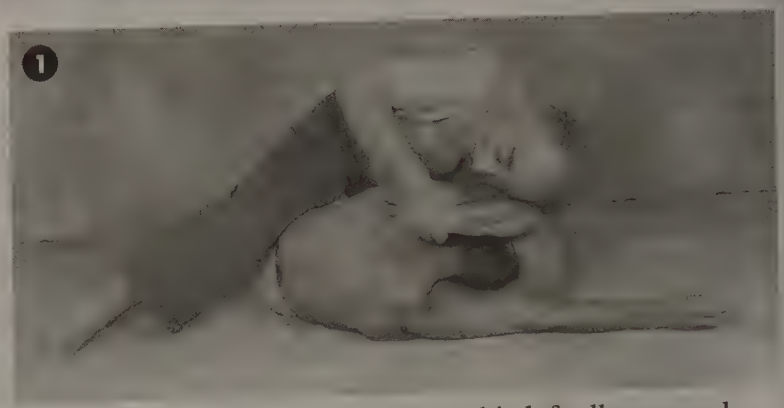
Your opponent is on his back and you are on your forequarters leaning the weight of your upper body on his chest. Grab the back of your opponent's right hand with your left hand. Keylock your arms together. Keylock your legs around your opponent's head and neck. To put pressure on your opponent's right shoulder and elbow, crank his wrist behind him. If you twist his right hand with your left hand you will add to his discomfort by putting on a wrist lock. To put pressure on his neck using your keylocked legs, crank the back of his neck toward his waist.



Wrist Twist and Shoulder Rest

This hold works exceptionally well if you are the same height or taller than your opponent. Grab your opponent's right hand with your left hand squeezing his thumb into his palm. The reason for this is so the man cannot grab you with his right hand. Place your right hand over your left hand to strengthen your grip. Swing under his right armpit with your right shoulder. Stop and straighten your legs lifting him slightly onto his toes. Twist his right palm counterclockwise putting pressure on his wrist.

On Your Side Wrist, Elbow and Shoulder Pull Away from the Head



Left side view. In an effort to escape, your opponent thinks he gets lucky by rolling on his right side. You are straddling your opponent. Your left arm is wrapped around the back of his head and using his chin as a handle. Maintain your grip on the back of his left hand with your right hand. Using the left side of your head as a third arm, press down on his bent left elbow area. To put pressure on his left elbow, crank it by pulling his left hand and wrist away from his body and toward your upper chest with your right hand.

Straddling Elbow and Shoulder Pull Away from the Head

This is my favorite wrist, elbow and shoulder pull away technique because you usually have more leverage and better control of your opponent. But mainly because you're using two hands instead of one hand to pull (two hands are better than one.) Your opponent is on his back and right side. You are straddling his chest. Your right knee is on the mat, your left knee and shin are controlling your opponent's right biceps, which makes it difficult for him to roll to his left. His left elbow is bent as you grab the back of his left hand with your right hand. Grab his left wrist with your left hand by wrapping your left hand around your right hand. With a strong grip holding his left wrist, pull his left wrist away from his body to crank and put pain on his left elbow.

To put pressure on his left shoulder, but mostly on his bent left elbow, using your two hands, which are gripped around his left hand and wrist, lift his left hand and wrist up and away from his body. (You can also add pain to the wrist while doing this technique by twisting his left hand toward your upper chest as you pull his left hand away from his body.)

On His Side Elbow Spread and Pull with Top Wrist Flex Variation

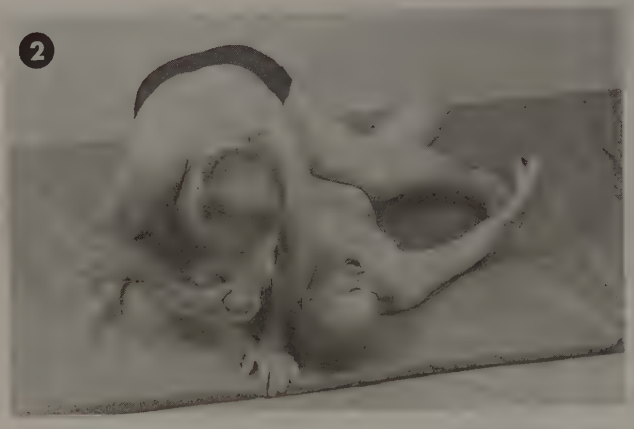
Right side view, You're straddling your opponent as he's lying on his right side. Your left shin is on his right arm making it difficult for him to roll to his left. Control his bent left arm with your left hand on his elbow and your right hand on the back of his left hand and wrist. To put pain on his left shoulder and elbow crank his left arm by pushing forward on the outside of his left elbow and pulling his left wrist toward your right side, keeping his bent left arm at a 90-degree angle.

On His Side Elbow Spread with Finger Squeeze Variation

Your opponent is on his right side. Your right knee is on the mat. Your left knee and shin are controlling his right arm. Using both of your hands pull his bent flexed wrist away from his body, cranking his left elbow. The difference between the On His Side Elbow Spread with Finger Squeeze Variation and the On His Side Elbow Spread with Wrist Pull Variation is that in this hold (Finger Squeeze) you have straight finger locks on his left hand by squeezing his fingers together with both of your hands. It's important to put your left hand on the inside of his hand to be able to squeeze his fingers and knuckles together

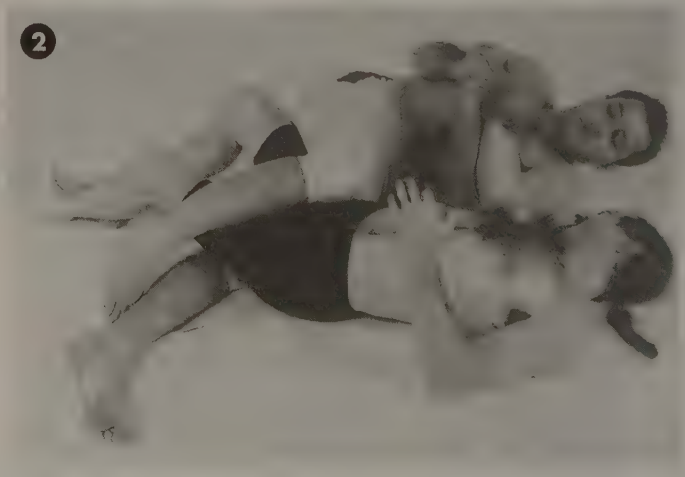
On His Side Elbow Spread with Wrist Pull Variation

Straddling your opponent with your left shin resting on his right upper arm, grab the back of his left hand with your right hand and his left palm with your left hand. With both of your hands lift his left hand toward your upper chest, putting pressure on his bent left elbow.



Bent Arm and Wrist Pull Away from His Head on the Outside Variation

Your opponent is in a sitting position. You are straddling him with most of your weight on your right knee and shin. Grab the back of his left hand with your right hand and flex his wrist, bending his left arm. Your left foot is over his body for balance. Jam your left forearm against the left side of his jaw and neck, forcing him to roll onto his back. As your opponent's shoulders hit the mat, jam the blade side of your left forearm against the left side of his jaw and neck using your left hand as a base on the mat. Your right hand is flexing his left wrist. Force your body to your right by pushing off with your left leg as you straighten it. Pull his left wrist away from his head and neck. The pressure is on his left wrist but mainly on his left elbow.



Moving into an Outside Overhead Time Hold Variation

Wrap your left arm around the outside and above the bend in your opponent's right elbow. Lock your hands together. You are controlling his lower body using foot and leg control. Loosen up with your right foot and throw him toward the mat on your left side with your bent left leg at the shin. Secure his bent right arm by hooking it underneath your left armpit. Your left forearm is underneath and controlling his right elbow. While laying next to your opponent, with your right leg on top, scissor his upper thighs. To put pressure on his right elbow, arch, raising your stomach and lower chest off the mat while clasping your hands, and crank his bent elbow upward. The pain is on his right elbow and shoulder.

Outside Overhead Time Hold with One Leg Over Variation

Secure his bent right arm by hooking it underneath your left armpit. Your left forearm is underneath and controlling his right elbow. Grip your left hand with your right palm. While laying next to your opponent, place your left leg between his legs. To put pressure on his bent right elbow and shoulder, arch, raising your lower body, and crank his bent elbow upward as you keep his right fist on the mat. If your opponent needs an attitude adjustment you can oblige by striking him between the legs with your left heel and lower calf.

Outside Overhead Time Hold Two Legs Over Variation

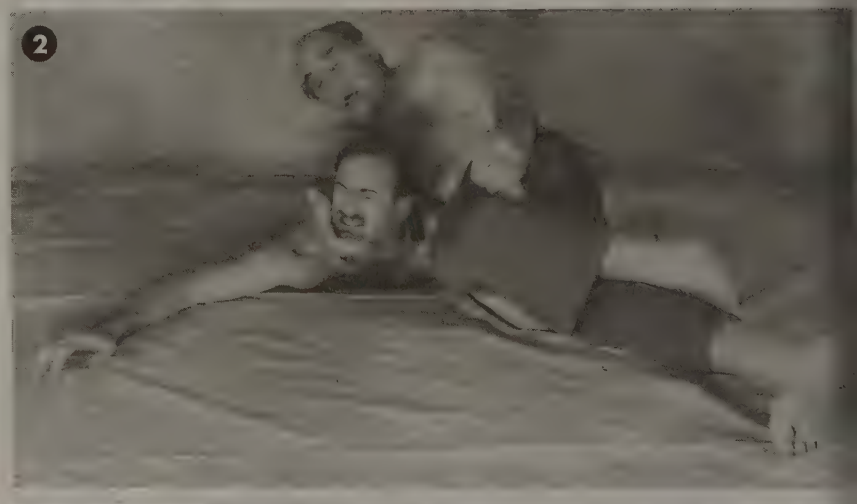
You're on the right side of his body. Secure his bent right arm by hooking his wrist underneath your left armpit. Your left arm is wrapped around his right forearm controlling his right elbow. Clasp your hands together, possibly using a 3-finger grip. While laying next to your opponent, place your left leg (or both legs) over both of his legs and rest it on his lower stomach. To put pressure on his bent right elbow, arch raising your lower body. You are cranking his bent elbow up forcing his right fist to the mat. The pain is on his right elbow and shoulder.

Verne Gagne

Top Backward Shoulder and Elbow Crank from Behind Using A Leg – Verne Gagne

Your opponent is on his face. You're behind him leaning on your right side, with the majority of your weight on his upper back. Your hips and legs are on the left side of his body. Place your bent right leg underneath his left elbow and triceps. Hook his left forearm with the bend in your left knee. Your left hand will be behind your left calf. As you grab his left fist with your left hand, bend his left arm and pull it up so that his left elbow is temporarily resting on your right inner thigh. Figure-4 your legs by placing your left instep against your right upper calf. Start to roll to your left and your figure-4 leg lock will start to bend his left arm up and behind him.

Using your left hand, force his left elbow, which was resting on your right thigh, down to the mat and against the front of your lower right thigh. Continue lifting his head off the mat with your right hand. Start to shove his left elbow forward by nudging it with your right lower thigh.

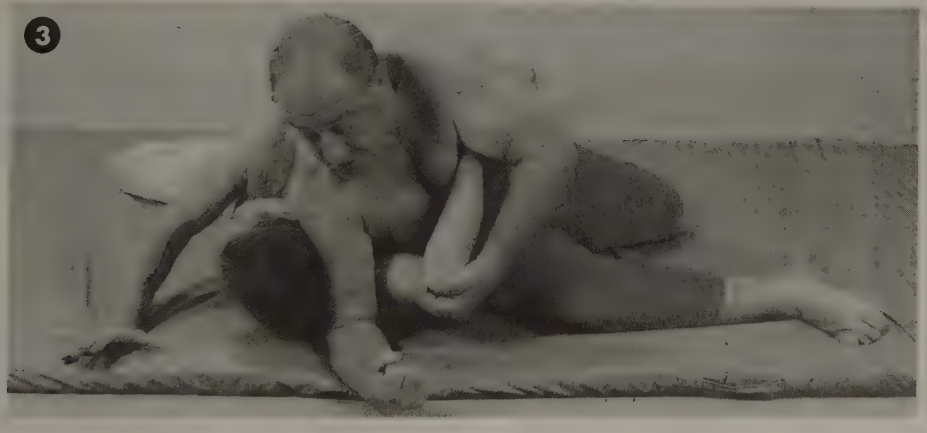


Grip your hands together in front of his face. Now the fun starts. Begin to arch, pulling his head backwards, putting pain on his neck and his back. At the same time, use your right thigh as a base to make sure his left elbow doesn't slide backwards toward his waist. Twist your hips to your left which forces your left leg backwards and cranks his hooked left arm. The pressure is on his neck, back and left shoulder but mostly on his left elbow.

Top Backward Shoulder and Elbow Crank on His Face

You are behind your opponent. He is on his knees. Grab his bent left arm with your left palm, securing his left wrist underneath your left armpit. Shove his head and neck to your right with the palm of your right hand. If you shove the backside of his left arm near his elbow with the left side of your stomach, you have a finishing hold. If you want to continue, maintain your hold on his bent left arm as you step to the left side of his body. Begin to fall forward.

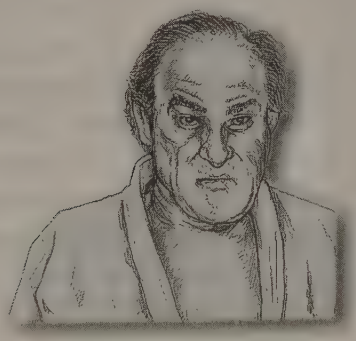
Continue to fall forward to your right knee, which forces him onto his face. Maintain your hold on his bent left arm. Your right biceps pushes against the left side of his head to assist your arm control.



When your opponent hits the mat, face down, follow through by sitting on the left side of his upper back. Lean some of your upper body weight on his back and left ribs, with your legs spread. You still have his left wrist tucked under your left armpit. Your left hand is just above his bent left elbow. To put pressure on his left shoulder, but mostly his left elbow, force his left wrist backwards with your left armpit. Slightly raise and push forward his bent left arm at the elbow with your left hand. The man taking the beating in this technique is much more limber than most of us, so when practicing this be careful when you start to crank his bent left arm toward his back.

Face Down Reverse Time Hold Variation

Your opponent is on his stomach. You're kneeling on your right knee and positioned on his left side. Jam your right upper forearm against the left side of his neck. Wrap his left arm around your chest and lock his left wrist under your left armpit. Your left elbow is resting on your bent left upper leg. Your left hand is cupped around his left lower triceps. At this point there's a lot of pressure on his bent left elbow and his left shoulder. You now have a finishing hold. However, if you want to continue this hold into a sitting position, be very careful, it is easy to injure your opponent even though you're just practicing.



Drop your right forearm and left knee to the mat. Hug his bent left arm close to your upper chest.

Once your right forearm touches the mat, jam your right shoulder against the left side of his head and neck. Cup the back of your left hand with your right hand. Shove your bent right leg in front of your left leg in a triangle position. Lean the weight of the right side of your body on his left shoulder.

To put pressure on his left shoulder and mostly on his bent left elbow, crank his left arm over his head and backwards. Be aware as you are practicing that not everybody is limber. You need to be extremely cautious with this technique, as you should be with all techniques while learning, because it is very easy to hurt your workout partner.

Face Down Bent Arm Crank Variation Upside Down Time Hold Series

Your opponent is on his stomach. You are laying on your right side. The weight of your upper body is resting on the left side of his upper back. Your legs are spread for balance. Both of your hands are around your opponent's left wrist. Jam your right thigh against his left elbow so he can't slide his left arm toward his waist. Jam your right triceps and elbow against the back of his neck to make it difficult for him to pull or curl his arm toward his body. To put pressure on his bent left elbow and shoulder, pull his left wrist with your two hands over his head and back toward your waist. Because not everyone is limber, remember to use caution during practice.

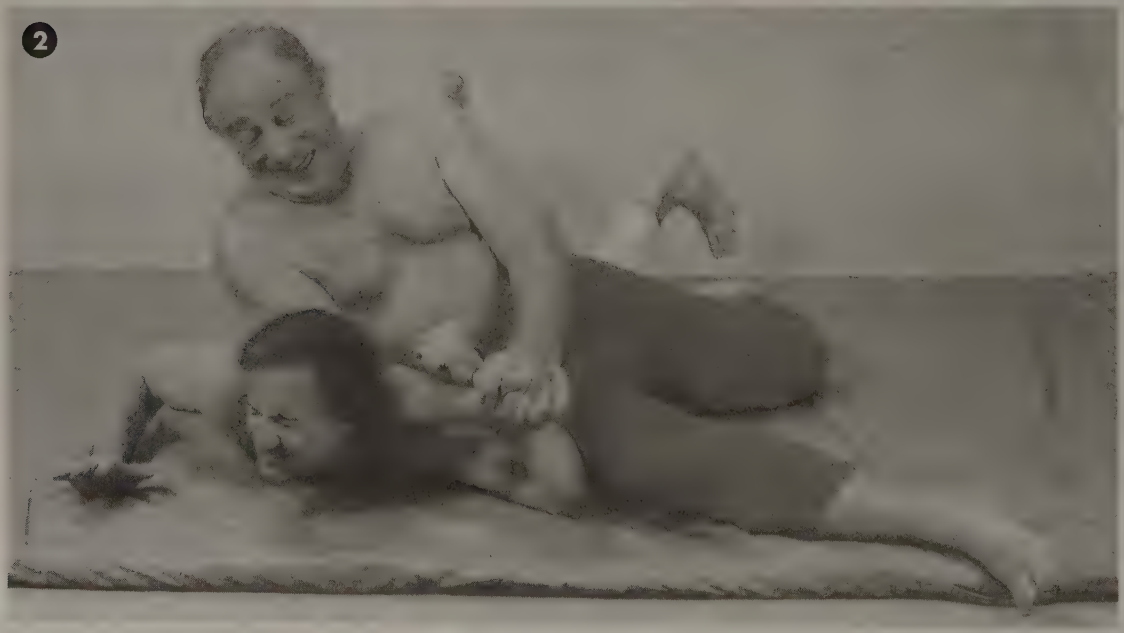
Gene being interviewed by former wrestler and announcer Lord James Blears.

Single Top Wrist Lock from Behind Using One Leg Variation – Lord James Blears

Your opponent is face down with his left bent arm extended. Your left hand shoves his bent left arm between your legs and behind the bend in your right knee. Kick your right instep underneath his left armpit. Grab and control his head with your right hand. To put pressure on his left shoulder and bent left elbow, lean the majority of your weight on your left leg, which enables you to move your right leg freely. Force his bent left arm backwards, cranking his left elbow with your right leg. Push his head down with your right hand.

Backward Arm Crank from Behind Variation

Your opponent is on his stomach. With your legs spread for balance, the majority of the right side of your body is leaning on the left side of his upper back. Grab underneath his left wrist with your gripped hands (his left wrist is resting on the inside of your right wrist) and pull it off the mat and behind his head. Your right upper thigh is stopping his left elbow from sliding backwards. Your right upper forearm is leaning against the back of his neck.

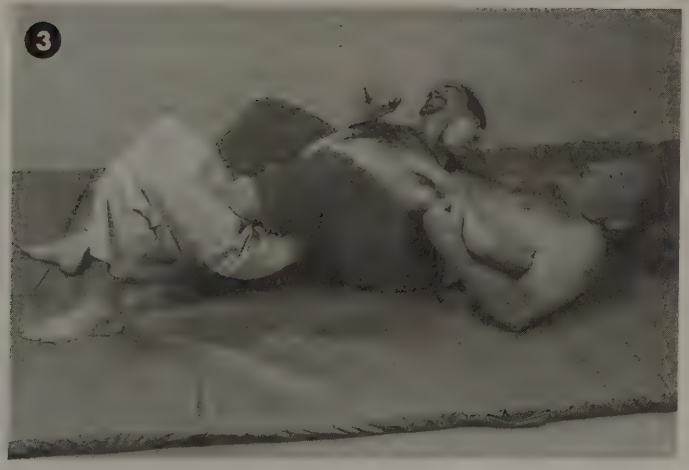


Continue leaning your weight on your opponent's upper back. Your right upper thigh is stopping his left elbow from sliding backwards. Your right upper forearm is leaning against the back of his neck. To put pressure on his left elbow force his left wrist backwards (I prefer a 3-finger grip) and jam your upper right forearm into the back of his neck. Make sure his left arm (bent at a 90-degree angle) doesn't straighten out or bend too close to his shoulder.

Reverse Time Hold from Behind with Inner Thigh Leg Control

You're behind your opponent who is in a sitting position. You are on your right knee and left foot. Start to control his body by wrapping your right arm around the front of his neck. Push his bent right arm downward with your left wrist.

Your opponent is still in a sitting position and you begin to control his upper body from behind. Using your left hand and arm, secure his bent left arm underneath your left armpit with your left hand pulling and lifting his left triceps toward your upper body. The right hand turns his head to his right, keeping a distance between his left forearm and the left side of his head.

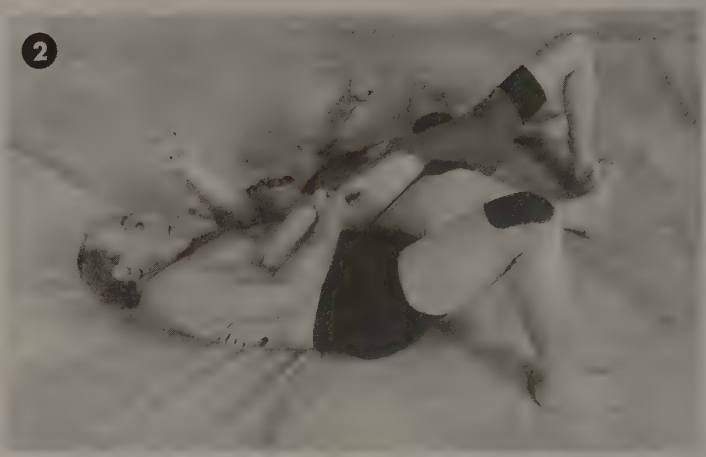


Maintaining control of his bent left arm, pull him backwards between your legs. Control his lower body with foot and leg control. Keep a distance between the left side of his neck and left forearm by pushing his head away with your right wrist and forearm. To put pressure on his shoulder and bent left elbow, lift the underside of his left arm up as you lower his left wrist toward the mat with your left armpit.

You still have control of his bent left arm underneath your left armpit. Your left hand is pulling and lifting his left triceps. Your right elbow is shoving the left side of his head away from his bent left forearm. Your legs are controlling the inside of his thighs. To put pressure on his left shoulder and his bent left arm, raise his elbow with your left hand and lower his left wrist with your left armpit. If the man is extremely strong, you can grab the backside of your left hand with your right for assistance

Moving into a Reverse Time Hold Variation (view from the near side)

Hold your opponent in a smother pin, or backward scarf hold. Secure your opponent's right arm underneath your right arm close to your chest and around your waist by grabbing his right triceps with your right hand.



Swing your legs forward alongside of his and quickly switch onto your back. His bent right arm should still be around your chest, only now it is reversed and bent across your chest. Push the right side of his head away from you with your left forearm.

Reverse Time Hold Variation Your Leg Between His Legs

Place your left leg between his legs. Both of your hands are gripping his right elbow and triceps. Important: Right hand must be palm up. To apply pressure, arch your back forcing your hips up, which raises his right elbow as you force his wrist to the mat. The pressure is on his right elbow and shoulder.

Reverse Time Hold Variation Your Leg Over Both of His Legs

Place your left leg over both of his legs. Both of your hands are gripping his right elbow and triceps. Important: Right hand must be palm up. To apply pressure, arch your back forcing your hips up, which raises his right elbow as you force his wrist to the mat. The pressure is on his right elbow and shoulder.

Reverse Time Hold Variation (view from the far side)

We consider this so important that we are showing the opposite side of the reverse time hold. Your opponent is on his back and you are kneeling on his right side. You have his bent right arm hooked with your right arm. Your left hand is pushing the left side of his face and neck.

Reverse Time Hold Variation

Quickly switch into a sitting position forcing his bent right arm upward with your right hand, forearm and armpit. The inside of your left arm pushes his nose and face to his left, just to break his concentration.

Reverse Time Hold with One Leg Between His Legs Variation

Switch completely onto your back dropping your left elbow to the right side of his neck. Your left forearm pushes the right side of his neck away from his bent right arm. Place your left leg between his legs to prevent him from rolling out. To put pressure on his right elbow and shoulder, arch your body lowering his left wrist, raising his elbow and cranking his shoulder.

Reverse Time Hold with Your Leg Over Both of His Legs Variation

Place your left leg over his stomach and on the outside of his left hip. To put pressure on his right elbow and shoulder, your left forearm pushes against the right side of his neck. Your right armpit lowers his right wrist. Your right forearm raises his bent elbow as you arch your body, cranking his right shoulder.

Time Hold

Your opponent is on his back. You are controlling his upper body with a side scarf hold. Your right arm is around the back of his head and neck, lifting his right shoulder slightly off the mat. Your left hand is controlling his right wrist.

Still controlling your opponent in a side scarf hold, force his right wrist under your right upper calf with your left hand. His right elbow is at a 90-degree angle.

Figure-4 scissor your legs. This will force your right knee to bend securing his right wrist and forearm. To put pressure on his neck, grab your right wrist with your left hand and force his head up. The main pressure is on his right shoulder and elbow. To crank his right arm, shove his elbow up with your lower stomach and keep his right hand on the mat with your right bent leg. Time hold means that you can hold a man in a particular technique using a minimum amount of strain on your body.

You continue your time hold but let go of his neck with your hands placing your right hand underneath his left bent arm. Grab the back of his left hand with your right, flexing his wrist. If you straighten your right arm raising his left bent arm at the elbow, and keeping his flexed left wrist near the mat, you are putting pressure on his left elbow and shoulder. If you pull his left flexed hand down toward his waist, you are putting pain on his wrist. If you force his left hand toward the mat with your right hand and raise his elbow off the mat, you are doing a bent elbow crank.

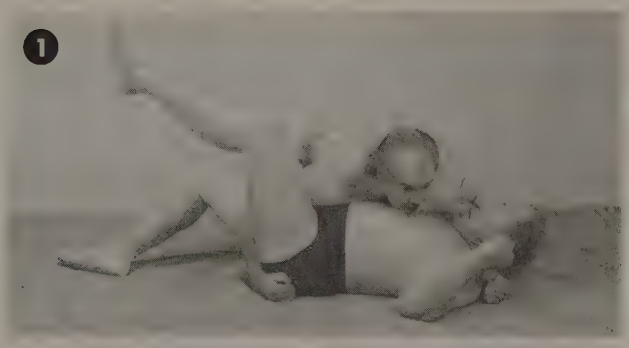
Continue your time hold variation. As you put pressure on both of his bent arms, raise your left hand to shade your eyes from the sun. Now that your left hand is open, try to control your emotions and not slap him on the left side of his face (especially if someone is watching).

On His Forequarters Bent Elbow Spread Variation

Laying on your back you have your opponent in foot and leg control with both of your legs wrapped around each of his legs. Grab his right wrist with your right hand and pull his bent right arm toward your upper chest. With your left hand push his face away from your body anticipating slipping your left leg over his face and neck. Your right leg is controlling his left leg. Slip your bent left leg over his face and under his chin. Grab his bent right arm at the wrist with both of your hands. To put pressure on his bent right elbow, arch your hips raising his elbow as you lower his wrist with both of your hands.

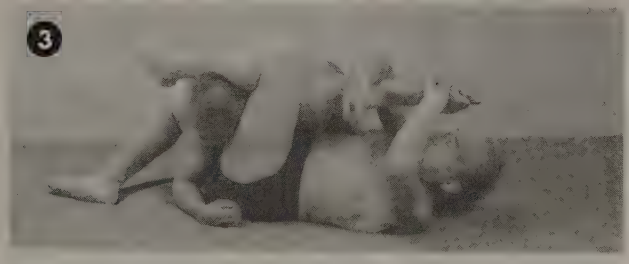
Upward Arm Crank from Behind on the Mat Variation

From behind your opponent, place your left leg over his left biceps to make it difficult for him to roll to his right. Grab the back of his right hand with your right hand. Your bent left forearm is pressing against the back of his head and neck, using them as a base. Your left hand grabs the lower triceps of his bent right arm, holding it securely so it won't move. To put pressure on his right shoulder and elbow, firmly hold his bent right arm with your left hand as you crank his right arm downward and away from your chest by pushing his right hand with your right hand.

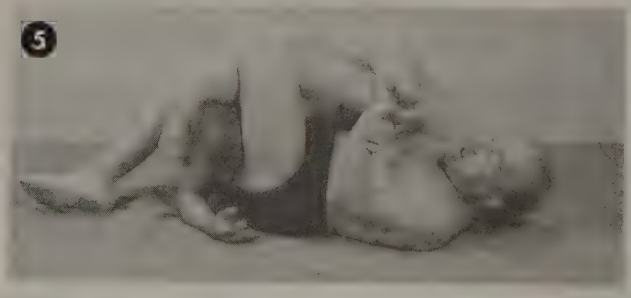


Top Wrist Lock with Figure-4 Leg Scissor Controlling Head and Upper Body Variation

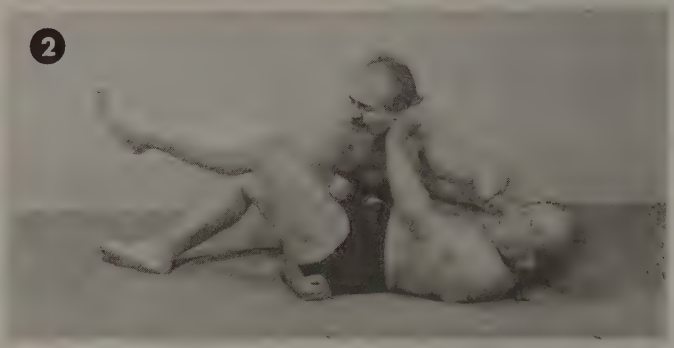
Your opponent has you in a Crotching Nelson side holddown. You are on your back and your opponent is facing you. He forces his upper chest against your chest so you will support the majority of his upper body weight.



Place your bent left leg around the back of his head and neck. His right arm is still between your legs. Grab his left wrist with your left hand and wrap your right forearm around his triceps attempting a top wrist lock.

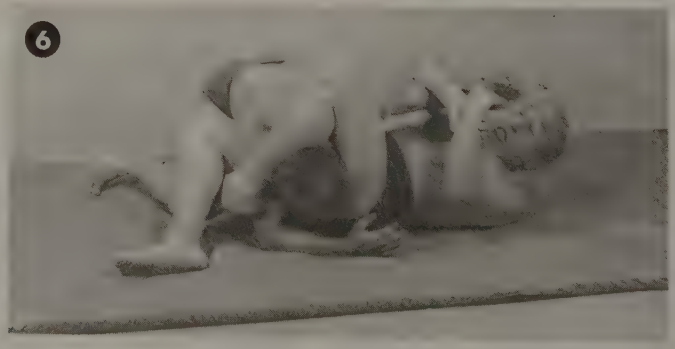


Keylock your legs around your opponent's neck and underneath his right arm. If you squeeze your keylocked legs, you have a great choke. To put pressure on his left elbow, force his left elbow down as you raise his right wrist up with your keylocked arms and left palm, cranking his left arm up.

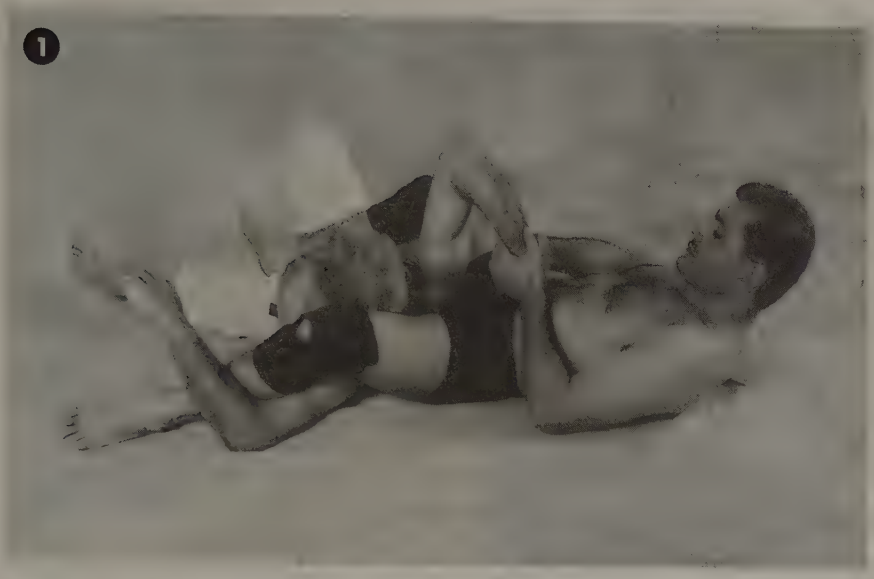


Your left palm pushes against the left side of his face and neck forcing his upper body off of you and down towards your legs.

Keylock his left arm forcing it to bend to a 90-degree angle.



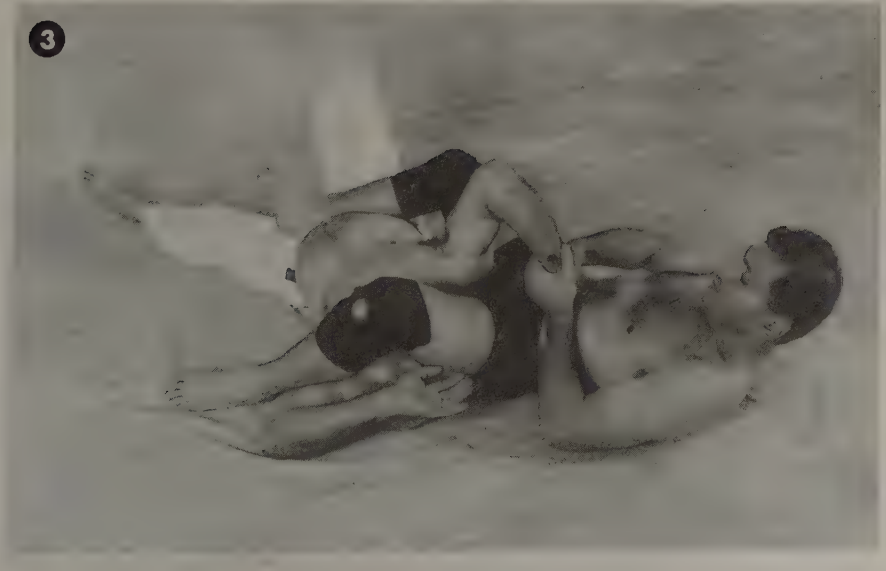
Control his upper body with your keylocked legs. You might find it is easier to crank his left arm behind him with your keylocked hands if you pull his bent arm away from his body.



On His Back Bent Arm Wrist Twist and Elbow Spread Variation

Grip his right palm and hand with both of your hands. Your right leg is under his right arm and over his stomach. Your left leg is behind your opponent's head and hooking his bent left arm. To put pressure on his bent right elbow pull his hand toward your chest, spreading the elbow.

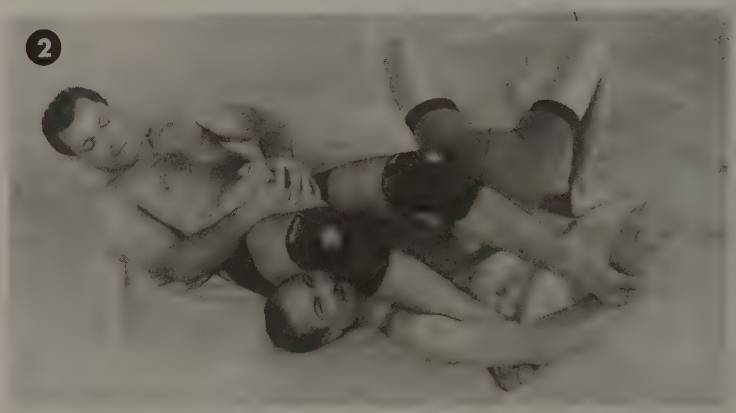
Your opponent is on his back. His right arm is bent. You are gripping his right hand with your right hand. His thumb is on the inside. Your right foot is over his chest. Your left foot is over his left biceps. You're pushing his head away from your body with your left hand in an effort to slip your left leg over his face and neck.



Put your left leg over his face and neck. Your right leg is over his stomach. Grab his right hand with both of yours and pull his wrist away from his right shoulder as you twist his wrist in an outside wrist twist. The pressure is on his right wrist and elbow.

On Your Back Bent Upper Elbow Crank Variation

Drop on your back trying to pull his bent left arm straight with both of your hands pulling at his wrist. Your right foot is over his face and under his right armpit.



Your opponent escapes your straight arm bar by bending his left arm. Control his bent left arm with your right forearm. Both of your hands grab his elbow and left lower triceps. Your right instep is underneath his right biceps. Your left foot is pushing his right wrist away. At this point you can put pressure on his left shoulder by raising your hips and his left elbow and lowering his left wrist to the ground as you twist your body slightly to your right.

While still controlling his right arm with your legs, slip your right hand down to his wrist. If you lower his left wrist with your right hand and raise his left elbow with your left hand, there is pressure on his left elbow and shoulder.

Bent Upper Elbow Crank Variation with Lower Leg Grab

Your right instep is under his right biceps. Your left foot is controlling his right wrist. If he moves his left foot toward your upper body, grab it by wrapping your left arm around it, hugging it to your left shoulder. Continue to bend his left elbow by holding a firm grip on his left wrist with your right hand. To put pressure on his left shoulder and elbow, at the same time as you raise your hips forcing his left elbow up, twist to your right as you lower his left wrist with your right hand, cranking his elbow and shoulder.

Overhead Bent Elbow Squeeze and Wrist Flex Variation

Your opponent is on his back and you are on top of him. Place your left hand on the mat between the left side of his face and his bent left arm. Grab the back of his left hand with your right hand, flexing his left wrist. You can put pain on your opponent by flexing his left wrist even more or by pulling his bent left arm away from his head which puts pain on his left elbow. Note: your head is on the outside of his bent left arm. Your left shoulder is pressing against his left lower triceps, forcing his flexed wrist toward the mat.

Overhead Bent Elbow Squeeze Variation

Your opponent is on his back. You are on top of him. Grapevine his legs to control his lower body. Your right hand grabs his left wrist and pulls it away from the left side of his head. Now you can place the back of his left wrist on the thumb side of your left wrist. Your left elbow is between his folded left arm and the left side of his neck. His left palm is open and touching his back. His left wrist should be pressed against his left shoulder as you squeeze his wrist toward your chest with your left wrist and forearm. Your hands are clasped together, one choice is a 3-finger grip. The left side of your head is controlling his left elbow and forearm. The more you press downward against his lower triceps with the left side of your shoulder, the more pain is felt on his left upper arm.

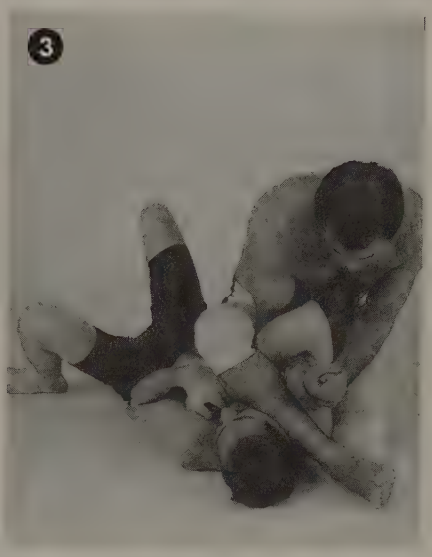
Lean forward pushing with your left shoulder, which forces your right elbow off the mat and keeps your gripped hands on the mat. Push his left lower triceps and elbow over his head and toward the mat. The pressure is on his left triceps, elbow and shoulder. (This is an outstanding technique. I recommend you practice this hold diligently on both sides until you can do it blindfolded.)

The LeBellian Series On Your Back Elbow and Shoulder Lock Using His Arm Variation

Hook your opponent's legs with foot and leg control. Grab his right forearm with your left hand and shove it in the bend of his left elbow. Your right hand has a solid grip on the back of his left hand. Shove your left arm underneath his right arm and against the left side of his neck. Flex his left wrist with your right hand.

Continue foot and leg control to control his lower body. Your right hand has his left wrist flexed and pulling it toward your right side. Your left hand continues to push against his neck for separation. At this point the pressure is mostly on the outside of his left elbow.

(This is a continuation of the last hold except instead of putting pressure on the side of his left elbow this pressure is in the crook of his elbow.) Continue your foot and leg control. Grab your left wrist with your right hand, pressing downward on his left wrist, locking his right wrist deep into his bent left elbow. With your opponent's right wrist secured in the crook of his bent left arm, press the back of his left lower arm toward his shoulder, putting pressure on his bent left elbow as you use your left forearm against his chin and jaw.



Short Arm Scissors Neck Squeeze

Shove your right wrist into your opponent's bent right elbow. Grab his right wrist with your left hand pulling it snug to your body. You're resting your weight on your left knee and your right foot straddling his body. Lean forward so you will have more leverage.

Move your right leg from the left side of his body securing his right wrist and forearm in the bend of your right knee. Place your right foot underneath the back of his neck. Your left hand lets go of his right wrist and grabs your own right wrist. Start to lift and pull. You are now in a controlling advantage.

Slide your right foot down and across his jaw, squeezing the right side of his face and securing his right arm. Squeeze his right wrist with your right leg as close as you can to his right shoulder. Your weight is on his upper body. Grabbing your right hand with your left, pull towards your chest putting pressure on his right elbow.

Continue with your short arm scissors as you tighten up your hold. Lean more of your weight on his body, putting more pressure on the right side of his neck with your right shin. At this time you have a finishing hold.

Continue your short arm scissors as you fall back. Place your right instep in the crook of your left leg. To put pressure on his bent right elbow, pull your right wrist with your left hand close to your chest and lean back.

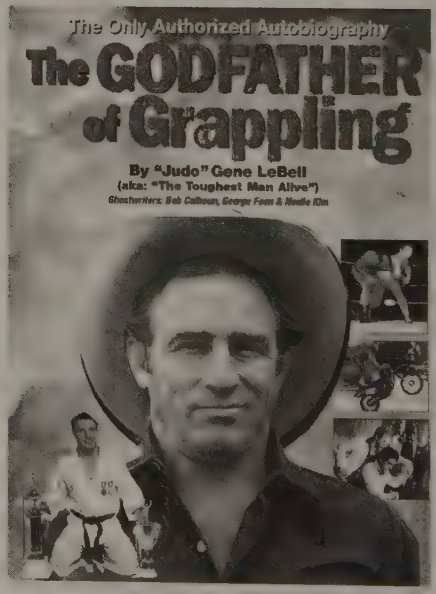
Gorgeous George

The LeBellian Series Elbow and Shoulder Lock Using His Arm – Gorgeous George

Grab his right wrist with your right hand. Grab his left wrist with your left hand, pulling it across the bend in his right elbow. This move is easiest to accomplish when he has his forearms pointed toward you, defending against a choke.

Reach your left hand underneath his left wrist shoving it deep in the bend of his right elbow. Your left hand goes underneath your right hand as both hands grab his right wrist. To put pressure on his bent right arm at the elbow, squeeze and pull his right wrist toward his right shoulder.

Continue to hold his left wrist with your left hand and press his left forearm against his right biceps securing his right upper arm between his left forearm and your stomach. This should secure his right arm long enough for you to reach between his arms with your right hand and grab his right wrist. Start to force his right wrist toward his right shoulder.



Gene's complete life story is available from: GeneLeBell.com

The LeBellian Series Elbow and Shoulder Lock – Two Hand Wrist Flex and Shoulder Spread Using His Arm

Same as the LeBellian elbow and shoulder lock but with a wrist flex and shoulder spread while maintaining a forearm on his neck. His bent right arm is still wrapped around his left forearm. Usually I get my opponent in this position when he attempts to choke or gouge my face. I let my opponent attempt to choke or gouge me while I am straddling him in a sitting position. As his arms straighten out, I am able to execute this move. With a little slap and grab this is not that difficult to get into. The pain is to his right wrist, from the wrist flex; to his right elbow from the bent arm squeeze; to his right shoulder from pressing his elbow toward the mat and to his neck from your right forearm. If you lean forward you are choking him with your right forearm. To put pressure on his right elbow, force his right wrist away from his right shoulder.

You have your opponent's left forearm secured in the bend of his right elbow. To put pressure on his right wrist, flex it inward with both of your hands using your right shoulder as a base. To put pressure on his right elbow, use the right side of your neck as a base and pull his right wrist away from the right side of his body. There is residual pain on the right side of his neck as you press your right forearm against his neck.

While you straddle your opponent, grab his left wrist with your left hand, pulling it through the crook of his bent right arm. With your right elbow, lightly smash the right side of his face and neck as you grab the back of his right wrist with your right hand, flexing it. Crank and pull his right wrist away from his head, putting pressure on his right elbow and shoulder. Note the distance between his right wrist and his head. You are pressing on his upper right triceps with your stomach, controlling his upper right arm. Although there is pressure on the right side of his jaw and neck, and pressure against his flexed wrist, the main pain is on his cranked right elbow.

Upside Down Short Arm Scissors with Arm Pull Variations – George Gardoni

Your opponent is on his forequarters. You're on your back controlling your opponent with foot and leg control. Grab his right wrist with your right hand. Put your left wrist in the crook of his bent right arm. Push his right wrist forward with your right hand bending his right wrist toward his right shoulder. You are controlling your opponent's upper body with your left leg. His left arm is being controlled with your right foot.

Swing your left leg over his right shoulder and upper triceps, securing your left wrist in the bend of his right arm. Keylock your legs. Pull your left wrist with your right hand, forcing the thumb side of your left wrist deep in the bend of his right arm. Squeeze your legs forcing his right wrist toward his right shoulder as you pull your left arm toward your upper chest. The pressure is on his bent right elbow.

Short Arm Scissors with Figure-4 Leg Control of Head and Neck Variation

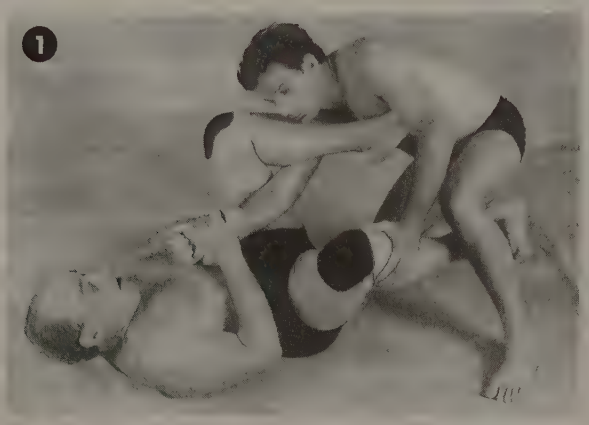
You're in a sitting position and your opponent is on his back. Your left thigh is underneath his head and neck. As he tries to roll to his left, stop him by putting the thumb side of your right wrist in the crook of his bent right arm. Place your right leg over his bent right arm at the wrist. Figure-4 your right instep under your upper left calf. To put pressure on his bent elbow, grab your right hand with your left and pull your right wrist away from the right side of his body.

Front Elbow Crank Using the Leg and Arm Squeeze Variation

With your opponent on his back and you on your knees on his right side, jam your left ankle from over his head deep into the crook of his bent right elbow. Keylock your legs. Sit down as close to the mat as you can so that his right hand and fist cannot slip through your legs. Start to lean forward, forcing his right wrist toward his right shoulder.

Keylock your left ankle with your bent right leg. Shove his face away from you with your right palm to make it difficult for him to roll toward you. Continue to force his right wrist toward his right shoulder.

Wrap both hands around and underneath your opponent's right armpit and shoulder. To put pressure on his bent right elbow, squeeze your hands together forcing them toward your chest as you lean forward. This will force his right wrist and forearm, which are on your upper stomach, toward his right shoulder.



Short Arm Scissors Variation Resting Your Back on the Mat

If a man tries to grab your left leg below the knee with his right hand, from outside to inside, grab his right wrist with both hands. Place your left leg over his bent right arm. Control his left leg with your right instep.

His bent right elbow should be as close to the bend in your left knee as possible. His right wrist should be jammed against your upper stomach. Placing your right hand over your left ankle and under his armpit, start to grab his right triceps with your right hand.

Grab the blade side of your right wrist with your left hand. To put pressure on his right elbow, pull both arms toward your upper chest using your stomach as a third arm against his right wrist and push away with your left ankle and shin against the bend in his arm.

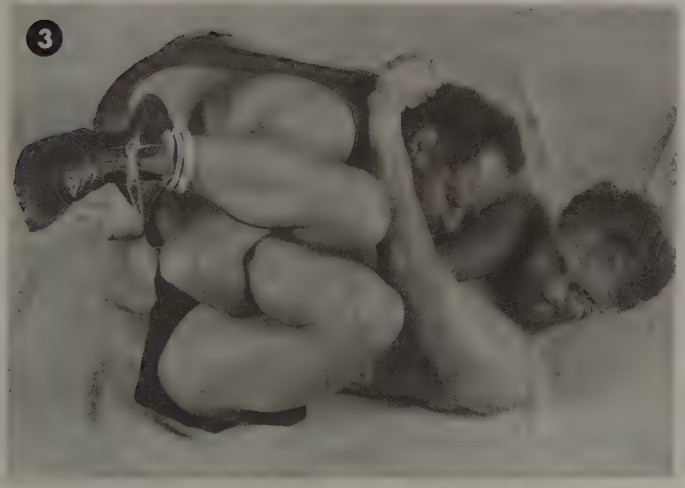
To make sure your left foot doesn't slip away from the bend in his right arm, push the sole of your right foot against your left ankle. Continue to pull your arms toward your upper chest. The pressure is still on his bent right elbow.

Continue holding your arms around his right upper arm and pulling it toward his right wrist and your stomach. Keylock your left ankle with your bent right knee and push your left foot away from your body with your right leg. The pressure is still on his bent right elbow.

Short Arm Scissors Variation
Back on the Mat

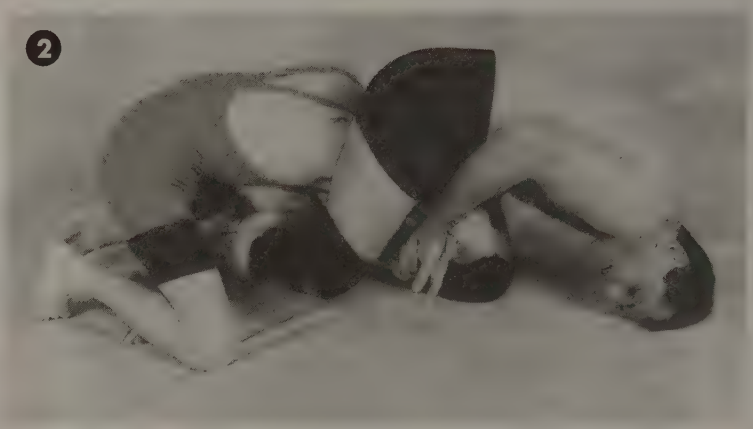
Grab his right wrist with both of your hands. Shove your left leg over his right forearm and tuck it into the bend in his right elbow. Your right foot is resting on his right shoulder.

Grab his right hand pulling it away from your left ankle so that your left ankle is deep in the bend of his right arm. Wrap your right arm around the back of his head. At the same time put your right leg over his right shoulder. Hook your left foot with your right instep.



Wrap both your hands around the back of his neck and place your right heel against the top of your left foot. As you push your legs away from his head, the pain starts on his bent right arm at the elbow.

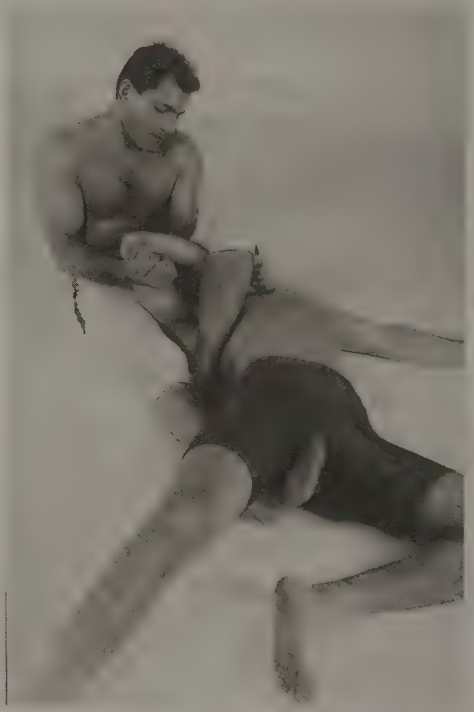
Note, his right hand is caught over your left upper thigh. To put pressure on his bent right elbow, push your scissored legs out from your lower body and pull his neck and head toward your upper body.



You fall onto your forehead holding your short arm scissors. At this point, if you squeeze your legs together and pull your left wrist with your right hand against the bend in his right arm, you have a finishing hold.

Short Arm Scissors Starting Face Down Variation

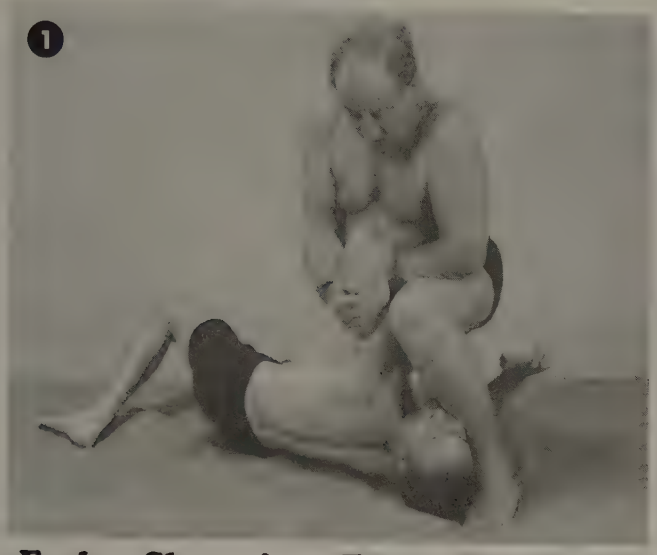
With your opponent on all fours place your left arm through the crook of his bent right arm. Step over his back with your right foot. Step over his head with your left foot. Hook his right wrist with the bend in your left leg and figure-4 your legs. Grab your left hand with your right in a 3-finger grip and pull your left wrist in deep in the bend of his right elbow. This is one of the variety of the short arm scissors series.



Short Arm Scissors Face Up Variation

Your opponent is on his back and you're in a sitting position. You have your short arm scissors. Some people like to bend their right knee in a key lock position over their left instep. Other people, such as shown in this photo, like to keep the right leg over their left instep but straight and under the backside of his upper right thigh. The pain is on his bent right arm at the elbow.

If you prefer to be face up, tighten up your figure-4 leg lock short arm scissors and roll until he is on his back. Tighten up your legs. Your wrist is still in the bend of his right arm. Pull your left palm with your right hand. The pain is on his bent right elbow.



Facing Short Arm Elbow Bend Lift

Your opponent is on his back and right side. You are kneeling on your right knee on his right side. Place your left lower forearm in the bend of his left arm and keylock your hands together. The back of his left hand and wrist are pressed against your lower stomach. Lift his arm and left shoulder upward, stopping him from rolling. You can crank his neck by turning his head to the left with your left shin pushing on the right side of his face.

Switch your keylocked hands into a 3-fingered grip. Continue to lift his bent left arm upward as you step over his head and neck with your left leg.

Step over your opponent's body with your right leg as you drop your left knee and shin to the mat forcing his neck and face between your calf and the back side of your upper left leg. Sitting on his face is uncomfortable but if you curl your arms forcing your left wrist into the bend of his left arm, the main pressure will be on his bent left elbow.

If you desire you can continue this hold by falling on your back forcing your opponent on his stomach. Scissor your legs together. The back of his left lower forearm is pressed against your lower stomach. To put pressure on his bent left arm at the elbow, curl your arms forcing your left wrist deep into the bend of his left arm. Arch your body, pushing his left wrist against his left shoulder.

Upside Down Short Arm Scissors – Motorcycle Mike Hughes Variation

Your opponent is on his knees and right arm. You are on your back controlling your opponent in foot and leg control. Bend your opponent's left arm with your right lower forearm in an effort to pull his upper body close to you. Pull his left hand closer to your lower stomach. Your right bent leg is resting on his upper back. Your right palm pushes the left side of his head away from you.

Your right arm forces his left forearm against your lower stomach. Your right wrist is deep in the bend of his left arm at the elbow. Shove his head away with your left hand and his upper back down with your right calf. You're pulling his left arm close to you with your right wrist and forearm as you push his body away from you with your left hand and right leg.

As you bend your right arm make sure your right wrist is deep in the bend of his left elbow. As you do this, place your left leg over the back of his neck forcing his upper body down. At this point you can put pressure on his left elbow by switching to a 3-fingered grip. Squeeze your knees together and arch your body pushing his left wrist towards his shoulder. Push his upper body away from you with your legs and at the same time, curl your arms towards your upper chest.

Scissor you legs squeezing them together possibly to better control his bent left arm. It's not a must but you may desire to switch from a 3-fingered grip to key-locking your hands for a better grip. To put pressure on his bent left arm at the elbow, arch your body pushing his upper body away with your legs while pulling your arms and his left elbow toward your upper chest. The arching of your body shoves your lower stomach and his left forearm toward his left shoulder.

Side Hold Down Using a Hammerlock

Your opponent is in a sitting position. Your weight is resting on your left knee. Grab his right wrist with your right hand. Pull and twist his right wrist until it is behind his back. Start to put your left arm under his chin and around his neck.

Tighten the grip around his neck with your left wrist and forearm. Start to lean him back by pressing your left shoulder and chest against the left side of his head.

As you push against the left side of his face and neck with your left shoulder and upper arm, which forces him toward the mat, pull his right wrist upward with your right hand.

As you force your opponent's shoulders to the mat, slide your right hand down from his right wrist to his right hand with a firm grip. Grab his right wrist with your left hand. Both of your hands have a firm grip on his bent right arm. (Be sure to grip his right wrist with your left hand before it is too late. When his shoulders hit the mat it might be difficult for you to force your left hand under his right shoulder to grab his wrist.)

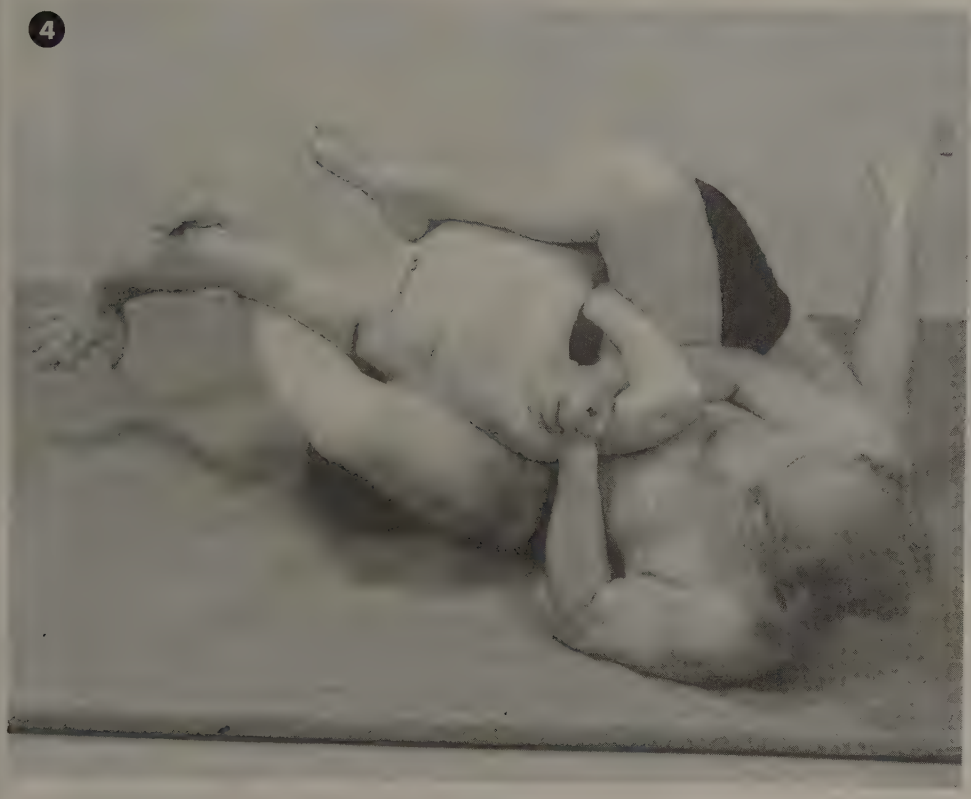
Force your opponent's shoulders to the mat. Hug him firmly as you pull his bent right arm at the wrist up toward his head. Spread your legs for balance. This is an interesting hold down. The pressure is mostly on his right elbow and shoulder.

On Your Back Short Arm Squeeze Variation – Short Arm Scissors Series

You are on your back and your opponent is on all fours on your right side. Your bent right knee and shin are pushing against his lower waist helping to control his lower body. Your left inner thigh is helping to control his right elbow. Your left hand grabs your opponent's left wrist, controlling it on your lower stomach. Your right hand reaches under his left armpit and pulls the back of his head down.

Swing your left leg over the back of his head and underneath the bend in his right arm. Start to straighten out your left leg raising his right arm with your left instep and lowering his head with the bend in your left leg. Your right wrist and forearm are deep in the crook of your opponent's bent left arm. Grab your left hand with your right and start to pull his upper body downward.

His bent left arm at his wrist and forearm is being pressed by your right upper thigh. It's not the greatest idea in the world to change grips in the middle of a technique, but in this case I grab my right wrist with my left hand to better force my right wrist deep in the bend of his left arm. To put pressure on his bent left elbow, squeeze your knees together forcing his bent left wrist and forearm toward his left armpit. Arch your body and curl your arms putting pressure on his bent left elbow.



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The difference in this technique is that his left wrist touches the left side of his chest. Pull your right leg from under his body and across his back. To put pressure on his bent left elbow, squeeze your right inner thigh against his left wrist and forearm as you arch your body curling your arms and pulling your right wrist deep in the bend of his left arm. Although the wrist grab and pull is adequate, I like the 3-fingered grip as I am doing here.

5

If your opponent pulls his right arm away from the instep of your left foot, no problem. Just scissor your legs and continue. Arch your back, squeezing your knees together which forces his left forearm towards his left armpit. Curl your arms pulling his bent left arm towards you putting pressure on his left elbow.

Rolling into a Downward Hammerlock Variation

Your opponent is on his hands and knees. Your opponent wraps his left arm around your right thigh from the inside. (If he doesn't, grapevine his bent left arm at the forearm with your bent right leg.)

Rolling into a Downward Hammerlock and Shoulder Crank Variation Using a Figure-4 Leg Scissors

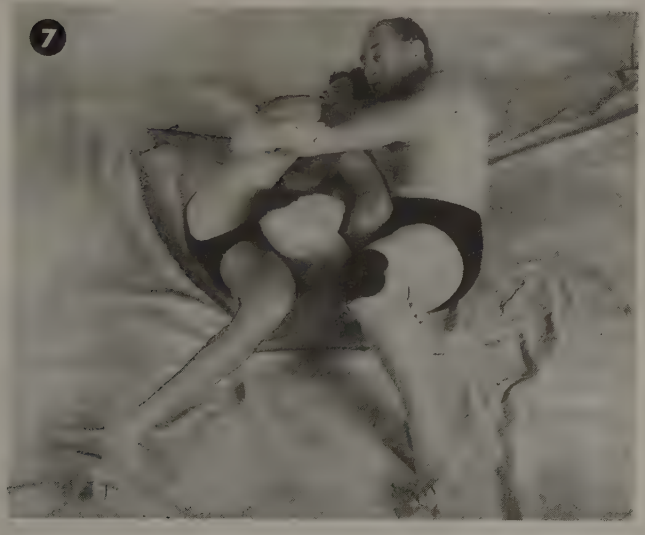
While your opponent is on his forequarters, if you raise his head up with a forehead lift it will make it easier to hook his bent left forearm with your right upper calf.

Start a forward roll dropping your right shoulder to the mat forcing your opponent to roll because of the cranking pressure on his left arm with your keylocked legs.

Continue your forward roll dragging his left arm with your keylocked legs, forcing your opponent towards his back.

Continue to roll until both of you are on your backs. Continue to control his left forearm with your keylocked legs.

Keep your legs keylocked tight around his left forearm. Start to reach around his right leg and head with your right hand to prevent him from rolling any further.



As his right leg swings up, wrap your arms around the back of his head, neck and under his bent right leg, gripping your hands together. With your keylocked legs, shove his lower left forearm down. Arch your back shoving his left elbow up with your lower stomach. There is pressure on his left elbow and shoulder.

Wrap your left forearm around the bend in his right knee. Your right hand goes behind his head and neck. Lock your hands together by grabbing your left wrist with your right hand. To put pressure on his left elbow and shoulder, roll his right shoulder toward the mat, raising his left shoulder off the mat. Arch, raising his left elbow with your right inner thigh and lower stomach. Using your keylocked legs, pull his left forearm down and behind him cranking his left elbow and shoulder. If you need to give him an attitude adjustment, a sadistic type might squeeze his hands together smashing his opponent's right knee into the right side of his own jaw.

Shoulder Lock with Figure-4 Leg Scissor Hammerlock and Neck Crank

There are actually three submission holds in this one technique. The shoulder is generally the primary target, which is why this technique is in the shoulder lock section. Your opponent is face down on the mat. The right side of your body and most of your weight is leaning against his backside, forcing his chest and stomach into the mat. Using your left hand, wrap his left arm underneath your right knee and place his left wrist deep into your right upper thigh. Keylock your legs by placing your right instep in the bend of your left knee, which makes it difficult for him to roll. Quickly place your left arm underneath his right arm and lift his right arm off the mat as you tuck his right forearm underneath your left armpit. Wrap your hands around your opponent's face, gripping your fingers together.

Note: the right side of your upper body is leaning on your opponent's upper back. Your hands are gripped around his face. His straight right arm is hooked under your left armpit. At this point his bent left arm should be secured in a figure-4 leg scissor hammerlock. To put pressure on his neck, with your gripped hands pull the left side of his face toward your upper body. To lock his right arm, make sure that the blade side of his hand is pointing in the direction that you are pushing. Next, put pressure on his right shoulder by shoving his straight locked right arm behind him using your left inner arm. To put pressure on his left elbow and shoulder, shove your stomach forward as you push his bent left arm toward his shoulder, putting pressure on his left elbow and left shoulder. Although I am aiming to put the majority of the pain on his right shoulder, there's various pains all over his upper body.

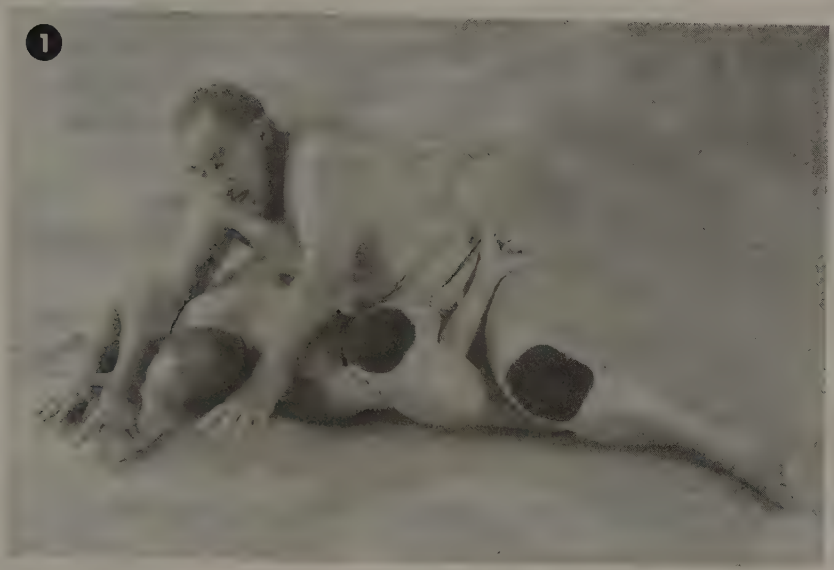


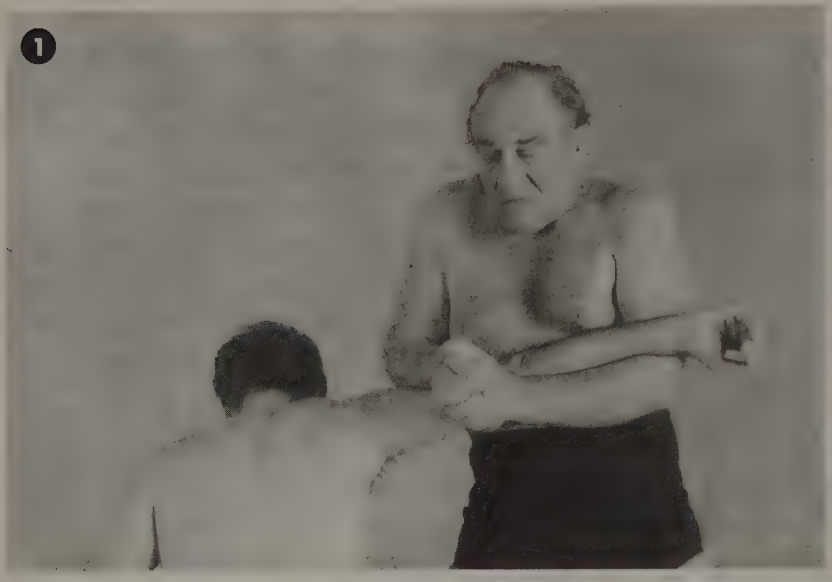
Figure-4 Hammerlock and Terry Leonard Neck Crank Variation

With your opponent on his stomach, grab his left wrist with your left hand. Pull it to his left and place it over your left upper thigh and under the bend in your right knee. Keylock your legs together. Begin to reach out for his forehead with your two hands.

With your legs keylocked and figure-4ed around his bent left arm and with his wrist secured firmly against your left upper thigh, start to turn your body forcing his bent left wrist toward the sky as you force his triceps toward the mat with your right lower thigh. Wrap your hands around your opponent's forehead, eye socket or the bridge of his nose forcing his head backwards into a neck lock. The more you lean forward, straightening the lower part of your body, the more pressure you put on his left elbow and shoulder.

Figure-4 Hammerlock and Neck Crank Choke Variation

With your legs keylocked and figure-4ed around his bent left arm and his wrist secured firmly against your right upper thigh, start to lean forward, forcing his left shoulder down and his left wrist up with your keylocked legs. At this time the pressure is on his left elbow and shoulder. You can add to your opponent's misery and your enjoyment by wrapping your arms around your opponent's neck and pulling his head and neck backwards, choking him.



On Your Back Downward Hammerlock Variation with Single Foot and Leg Control

As the man shoots in to grab you around the waist, your left forearm stops his attack by blocking his right forearm and wrist. Your right arm goes over his right upper arm. Your hands are in a 3-finger grip. You start an arm lock to get your opponent to bend his arm by lifting his right wrist and forearm and lowering his upper arm with your right forearm.

To escape the pain of your straight arm bar, your opponent bends his right arm in a 45-degree angle pointing down. Hug your right upper forearm to your body forcing his right upper forearm against your midsection. With your 3-finger grip, raise his right wrist with your left forearm as you lower his right shoulder with your right upper forearm, forcing his upper body forward.

Your hands are still locked in a 3-finger grip. To put pressure on his right elbow and shoulder, raise your left wrist forcing his hand slightly away from his back.

On Your Back Downward Hammerlock Variation with Single Foot and Leg Control *(Continued)*

Drop your right elbow on his upper back, curling your arms toward you, forcing his right wrist not only slightly out but upwards toward his head. This alone is a finishing hold but there's a lot of techniques from here that you can go into.

Continue your hammerlock hold as you fall on your back. Place your right leg between his legs and grip the bend in his right knee to stop him from doing a forward roll. The pressure is on his bent right elbow but mostly on his right shoulder.

For variety, although you can't see it in this photo, (6) I put my right leg over his right calf instead of grapevining his leg from the inside. To put more pressure on his bent right arm and shoulder continue curling your right arm, with the help of your left hand, away from his back and upward toward your chest. If you pull his wrist away from his back, the pressure is on his elbow. If you crank his arm toward your chest over his head, the pressure is on his right shoulder.

Downward Arm Crank with a Leg Over His Back

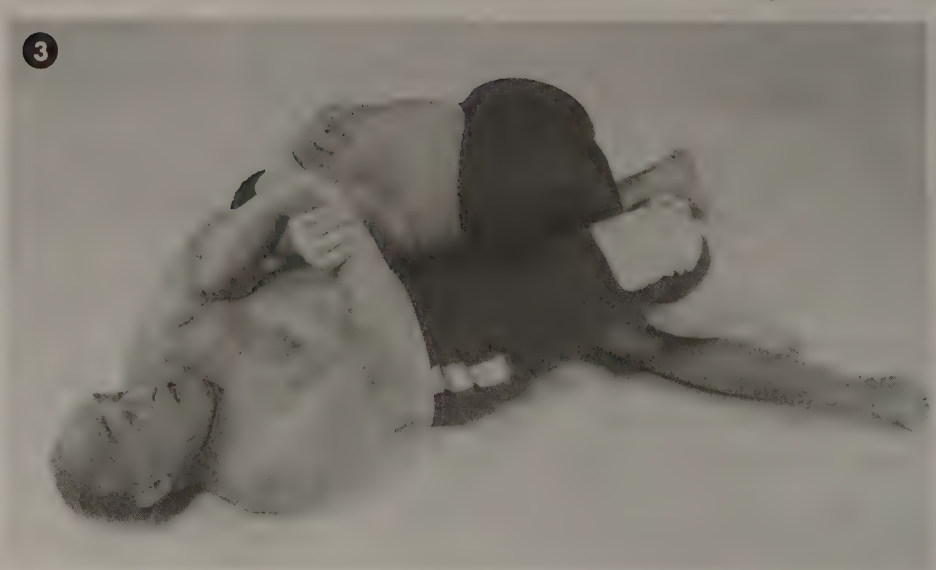
Your opponent is on his stomach (right). You're on your back on his left side. Grab his bent left arm at the hand, palm facing you, with both of your hands. Your right foot is on the mat. Your left leg is over your opponent's body. To put pressure on his left shoulder and elbow, press downward with your upper forearm against his left triceps and elbow, forcing them against your left upper thigh. Keeping his left arm at a 90-degree angle, crank it by pulling his left hand toward your upper chest.

Downward Bent Arm Crank Variation – Big Bad John's Kangaroo Kick

You have your opponent in foot and leg control. Your right leg is wrapped around his bent left leg. With your right hand, grab his left wrist and twist it toward you. Force his left thumb to point toward his legs as you pull his left wrist toward the upper right side of your body.

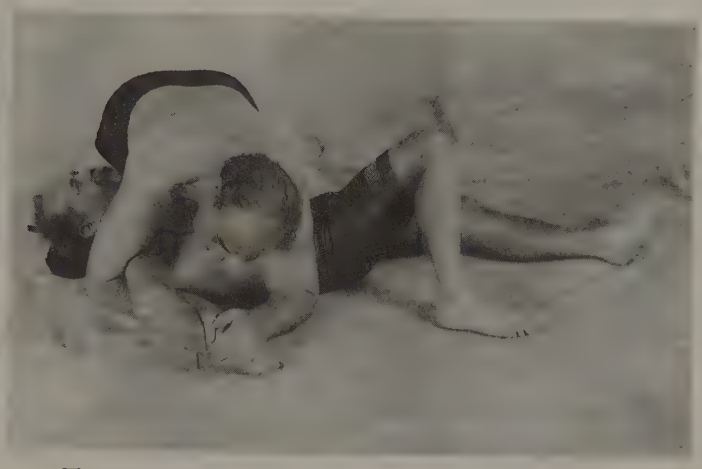
To bend his left arm, kick his lower biceps with your right lower thigh as you push his now bent left arm downward using his wrist as a handle.

Now that his left arm is bent, keylock your arms around his left arm. Place your right foot over his bent left leg to stop him from rolling forward. To put pressure on his left elbow and shoulder, hug the inside of his left upper arm against your chest and force his left wrist upward.



Downward Arm Crank with an Inward Wrist Twist on Your Forequarters with Keylocked Hands Variation

Your opponent is on his back and you're on your forequarters leaning the weight of your upper body on his chest. Grab your opponent's right wrist with your left hand. Place your right arm over and around the top of his bent right arm, reaching through and grabbing your left wrist with your right hand keylocking your hands. To put pressure on his left elbow and shoulder, with both of your hands slide his bent arm toward the top of his head, forcing his right wrist to the mat. Raise his right elbow by lifting his triceps with your right forearm.

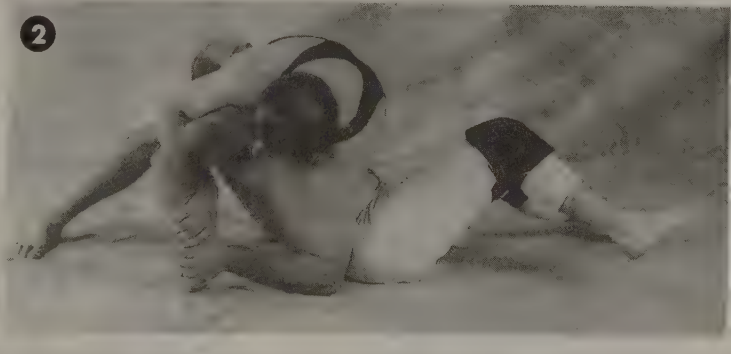


Two Arm Downward Arm Crank, Two Palms Over Variation

With your opponent on his back and you on your forequarters, lean the weight of your upper body on his chest. Your right hand goes around and underneath his bent right arm grabbing his right wrist, palm down, with your right hand. You can place your left hand on top of your right or put both hands next to each other, palm down. To put pressure on his right elbow and shoulder slide his bent arm over his head, raising his elbow while you keep his wrist snug against the mat.

Two Arm Downward Arm Crank, Palm Next to Palm Variation

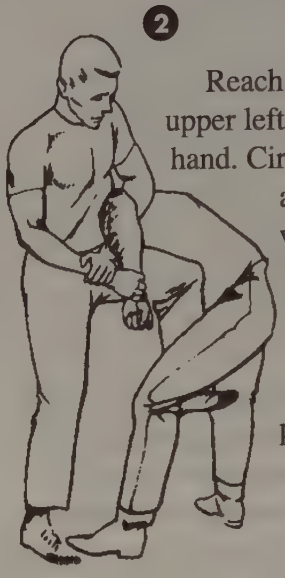
The weight of your upper body is pressing against his chest. Grab his right wrist with your left hand. Your right arm goes underneath the upper part of his right arm and grabs his forearm.



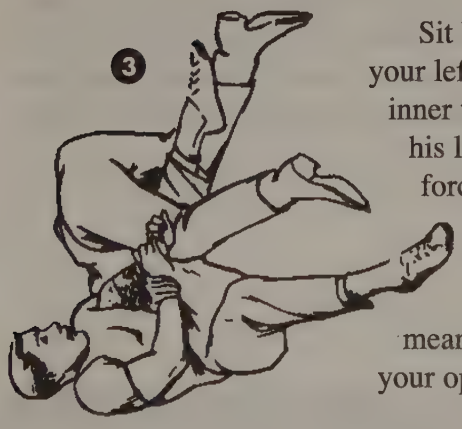
To put pressure on his right elbow and shoulder slide his right wrist on the mat away from his body, toward his head. Keeping his right wrist on the mat, raise his bent elbow with your right forearm as you push his wrist upwards, away from his body, with both hands.

Double Wristlock – Downward Arm Crank

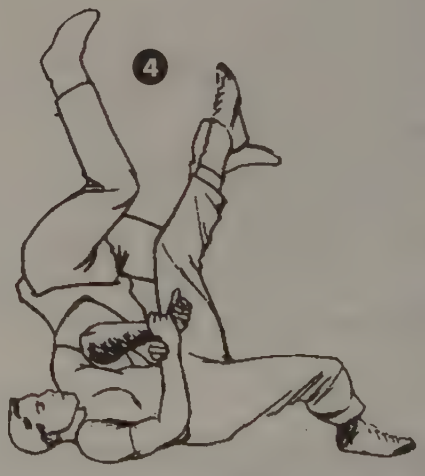
Grab his left wrist with your right hand, stepping forward and to your right with your right foot to get in close to your opponent. It's very important to step far enough forward so that you will land on your back should you lose your grip.



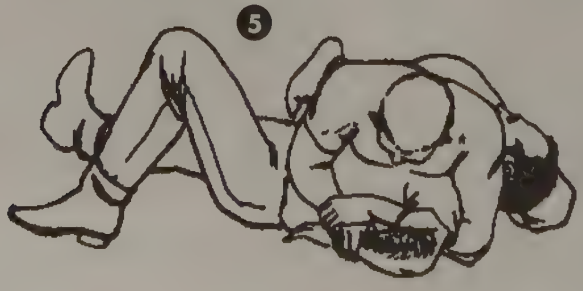
Reach over the top of his upper left arm with your left hand. Circle around the arm and grab your right wrist with your left hand, bending his arm at the elbow. Meanwhile, lift your left knee and place your left shin high on his left inner thigh.



Sit back and lie down as you raise your left knee and shin against his left inner thigh. Pull back and up against his locked left arm, cranking it and forcing him onto his head. As you fall to your back, make sure that your hips are as close to his left foot as possible. This means that your body will be under your opponent as you fall backwards.



With your left shin, kick his lower body over, forcing him into a roll. Keep his arm trapped in the lock.



Roll over his chest to your left and end up in a cross-body wristlock.

Downward Elbow Lift and Shoulder Lock Variation

Grab your opponent's left wrist with your right hand. Drop your weight on your opponent's chest, using a cross body.

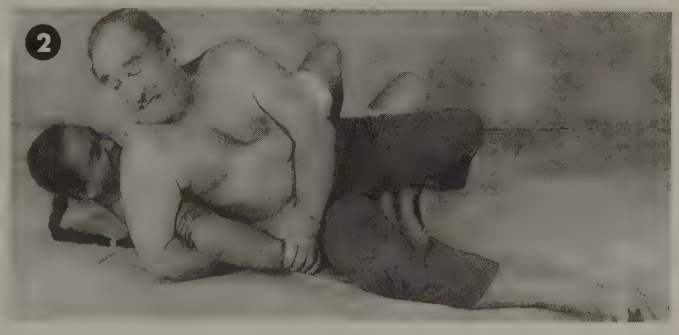
Apply pressure to his shoulder pressing his left wrist against the mat with your right hand, lifting his left elbow upward with your left forearm.

Downward Elbow Lift, Shoulder Lock and Arm Crank

The difference between this hold and the elbow lift and shoulder lock using a cross body is that in the shoulder lift you press his left wrist to the ground. In this move, after your left forearm raises his elbow you slide his wrist, with your right hand, straight upward toward his head. Make sure to slide his left wrist under his left elbow, cranking his arm. The pressure is still on the left shoulder.

Keylock Arm, Elbow Lift and Shoulder Lock with Sit Out Variation

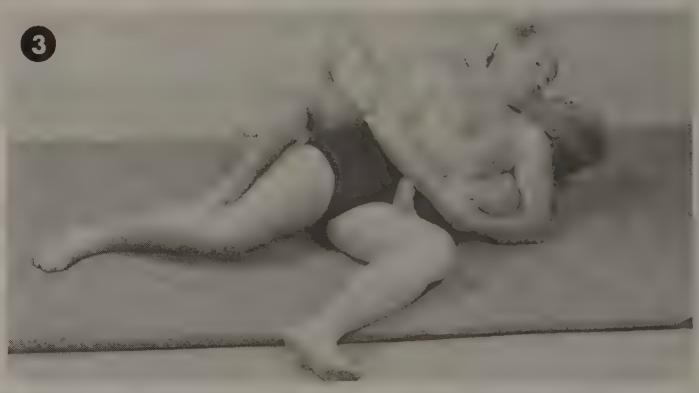
Your opponent is on his back. You are in a side sitting position with your legs spread. Keylock his bent right arm by grabbing his right wrist with your left hand, reaching under his right arm with your right arm and grabbing your own left wrist. Lean most of your upper body weight on his upper right chest to assist in your hold down.



While you have your hold down, I prefer you touch both knees on the mat. But on occasions your opponent might try to place his right leg over your left to hook it. To prevent this from happening, I hook the front of his right shin with my left Achilles tendon. This isn't always necessary. To put pressure on his right shoulder and elbow, hold his right wrist to the ground as you raise his right elbow with your right upper forearm, continuing to press his right shoulder toward the mat.

Elbow Lift, Shoulder Lock with Wrist Flex Variation

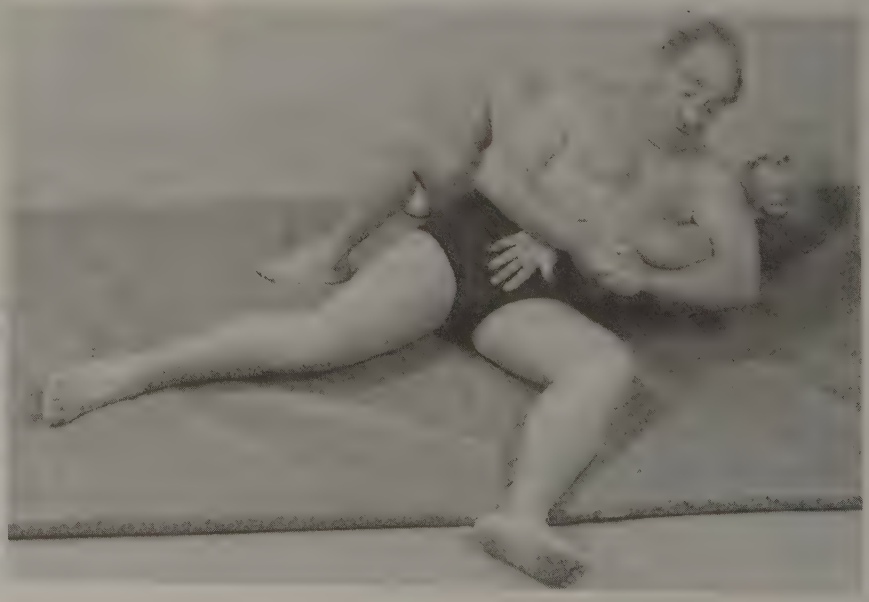
Your opponent is on his back and you are on his left side. Wrap your left arm around your opponent's bent left arm at his triceps, and under his forearm. His left hand is flexed and you are pressing it towards his shoulder with your left knee. A 3-fingered grip is more than adequate. Spread your legs for balance.



Start to lift his bent left elbow off the mat with your left forearm. Your right forearm presses against his left wrist to immobilize his left arm, flexed hand and wrist. Your right forearm presses his left wrist against your stomach. Your left upper thigh is still pressing against the back of his flexed hand. The more you lift his bent left elbow off the mat in a cranking motion, the more pressure there is on his left shoulder. If your upper left thigh flexes his wrist towards his left biceps, you have a wrist flex and shoulder lock. Two places that you can put pain on your opponent is better than one.

Elbow Lift and Shoulder Lock Variation

The difference between this technique and the Elbow Lift, Shoulder Lock with Wrist Flex, is that you are not flexing his wrist, it is only the left shoulder you are putting pressure on. To put pressure on his left shoulder, slide your body forward and raise his left elbow with your left forearm as you lower his left wrist with your right forearm in a cranking motion.



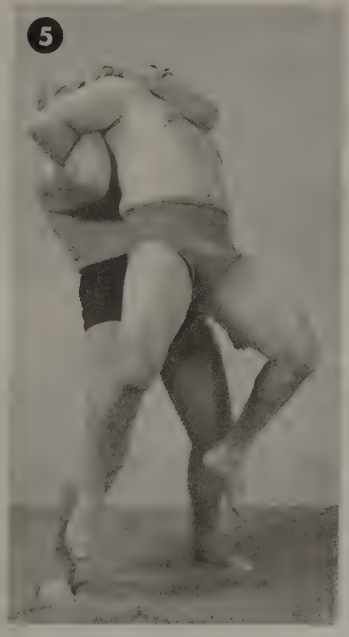
Turkey Wing and Lift

You're behind your opponent. To hook his right arm shove your right arm around his forearm and up through the crook of his right elbow and behind his back, with the palm of your right hand facing you. Your left hand grabs his chin, raising it and exposing his neck.

From behind wrap your left arm around his neck and under his chin. Grasp your hands together.

The object of this technique is to put pain on his right elbow and shoulder. Since his neck is in the bend of your left arm, you get an extra added attraction. You can bend and squeeze your left arm against his neck and choke him.

From behind your opponent, continue your hold as you pull your opponent close to you while you bend your knees.

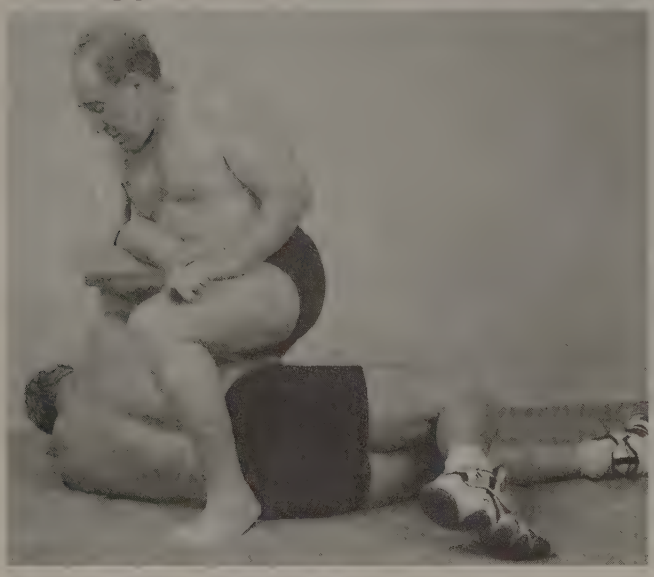


Continue your grip. Note: Your left forearm is underneath his chin at his neck. Straighten out your legs, lifting your opponent off the ground.

Chicken on the Wing means you are lifting your opponent off the ground to launch his flight. Once your opponent is up in the air, lean back counterbalancing his weight with yours on your legs. This way you can put a lot of pain on your opponent for a long time.

DORSAL FIN SERIES

For years I have called this series the Dorsal Fin series because your opponent is on his side and his bent arm is skyward, like a dorsal fin.



Downward Hammerlock and Shoulder Crank

Your opponent is on his left side. You are hovering over him. Grab your opponent's right wrist with your left hand. Wrap your right arm around his right triceps and under his forearm, keylocking your arms. Keeping his right arm at a right angle, raise it away from his body by lifting with your right forearm toward your upper chest. Your right knee should be snug against your opponent's upper stomach and chest. Step over with your left leg and put your left calf and Achilles tendon against his lower back. This will prevent him from spinning out. To put pressure on his right elbow and shoulder, use his wrist as a lever. Crank his right wrist and arm to your right. Keep his right lower arm close to your chest as a fulcrum.

Dorsal Fin Series – Arm Crank Variation with 3-Finger Grip

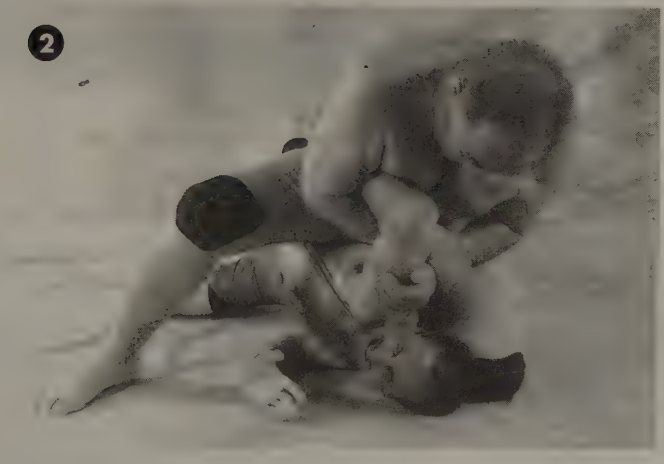
The difference between this Arm Crank variation and other variations, is that instead of grabbing your left wrist with your right hand, you have a 3-finger grip (right). To put pressure on his right shoulder and elbow, keep his bent arm at a right angle and turn your body to your right, cranking his arm behind him.

Dorsal Fin Series – Arm Crank Variation

Your opponent is on his left side. You're hovering over him. Put your left arm underneath his right forearm and grab his right biceps with your left hand. Grab your left wrist with your right hand. To put pressure on his right shoulder and elbow, turn your body to your right, cranking his arm behind him.

Moving into a Dorsal Fin Shoulder Lock

Straddling your opponent, keylock his bent right arm. Your weight is on your left knee and your right foot is a base. Raise his right elbow with your keylocked right forearm forcing him on his side. Very Important: His right elbow must be higher than his wrist.



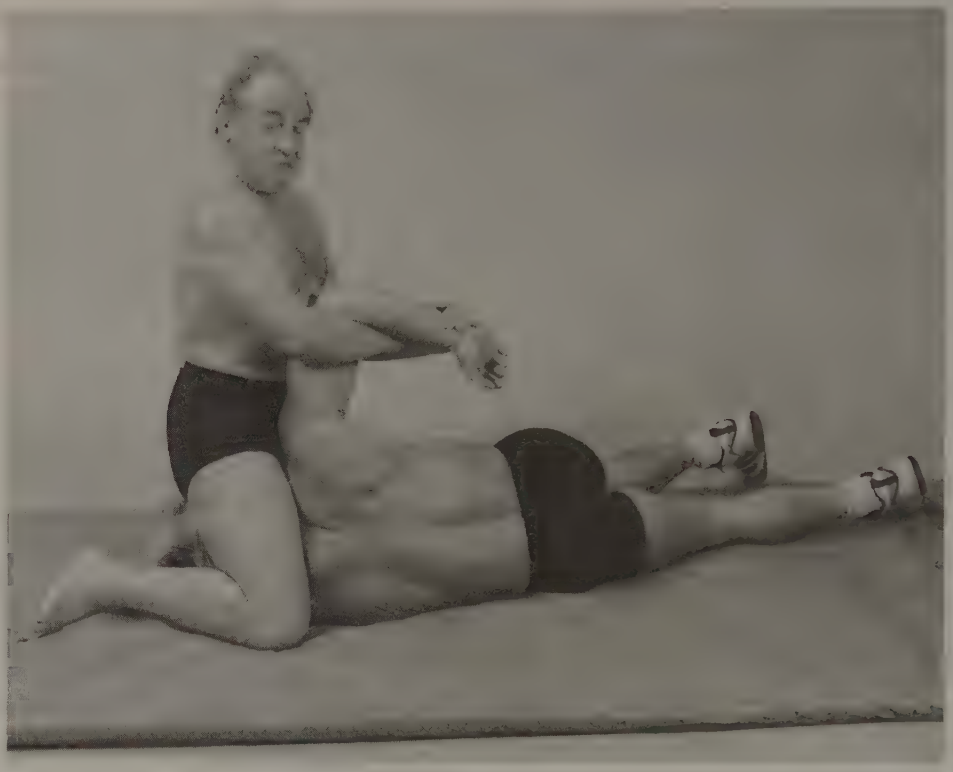
To put pressure on his shoulder lean forward toward his head, forcing his right elbow toward his right ear. The pain is on his right shoulder. Keep his right forearm perpendicular (pointing straight up) with your keylocked hands to block his chance of being able to escape by rolling on his back. The pain is in his right shoulder.

Lazy Man's Dorsal Fin Lock Variation

Your opponent is on his left side. With your right wrist in the crook of his right arm, force it over his head and toward the mat. His right wrist is on your stomach. Lean forward using your stomach as a third arm against his wrist. The dorsal fin shoulder lock done with one hand is effective, but strictly a show-off move. You can rest your head on your left palm to relax or wait for the dinner bell to ring. Note: It is important to keep your opponent on his left side to keep him from being able to escape by rolling on his back.

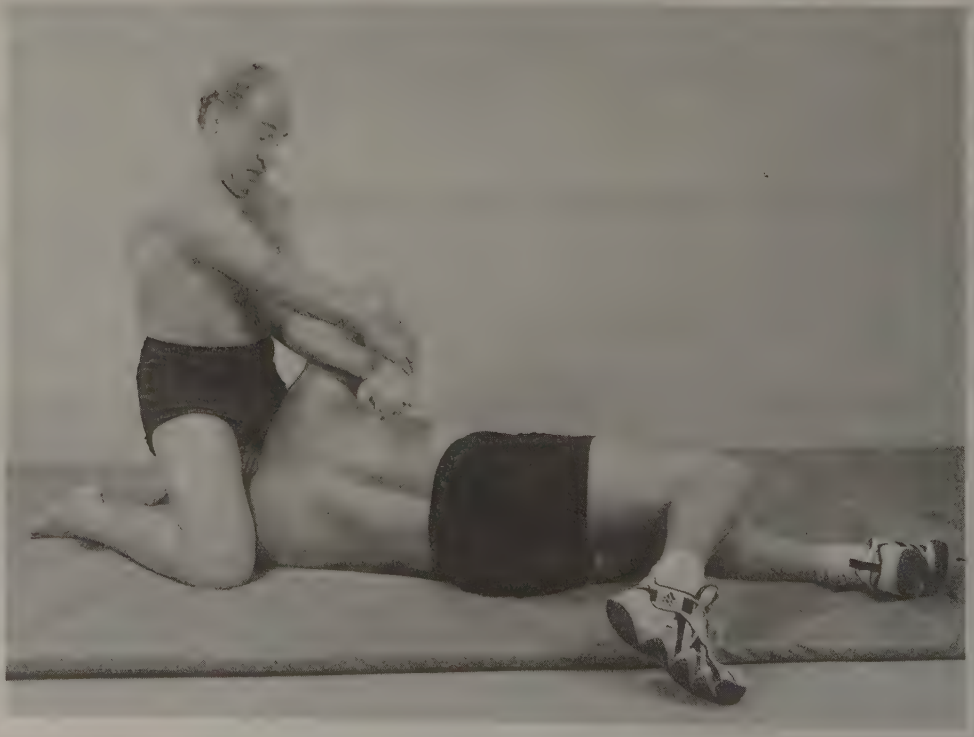
Dorsal Fin Series – Arm Crank Keylocked with Knee Squeeze to Head

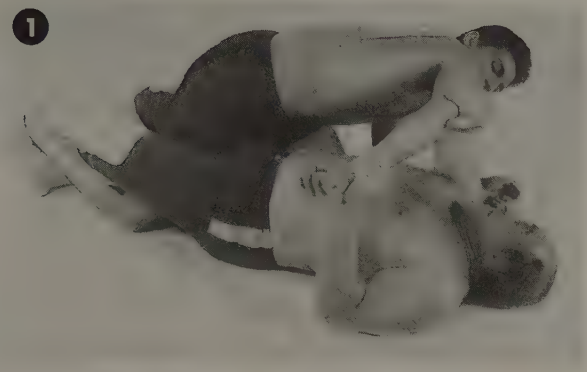
Your opponent is on his left side. His head is between your knees. Squeeze your knees together, controlling his upper body. Keylock your arms around his right arm, keeping his right arm at a right angle. It will hurt more and be harder for him to counter if you keep his right wrist away from the right side of his body. To put pressure on his right elbow and shoulder, turn your body to your right, cranking his arm behind him. P.S.: Here's a secret just for you (don't tell your opponent) but if he gets you in this hold, you CAN counter by grabbing your waistband or belt which prevents him from cranking your arm behind you.



Dorsal Fin Series – Arm Crank and Knee Squeeze with Head Control – Mic's Irish Magic

Your opponent is on his left side. His head is between your inner thighs. Secure his head by squeezing your thighs together. Your right hand grabs his right wrist, palm down. Your left hand grabs his right wrist, palm up. To put pressure on his right elbow and shoulder, crank his arm behind him by pulling with both of your hands toward your waist while pressing your left forearm against his right triceps.





Reverse Hammerlock Using Your Head and Neck

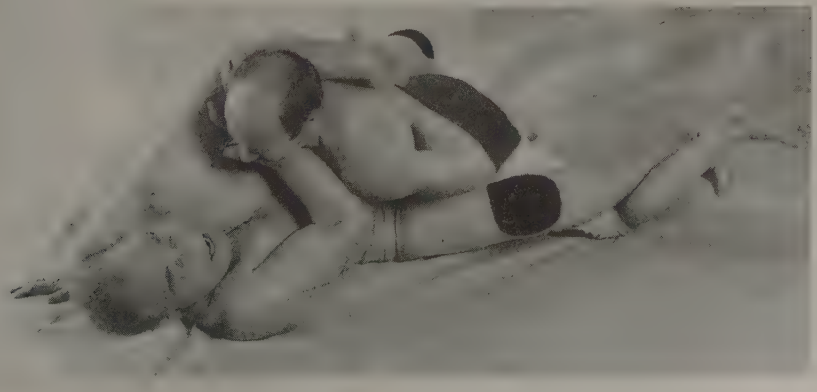
Using the mat as a third arm, grapevine his right leg in an upside down Indian Death Lock for foot and leg control. Scissor your legs placing your right instep against his right instep. Your left hand grabs his right wrist and your right hand grabs above his right elbow, pulling his upper body forward.

Pull his right arm around the back of your neck. Start to push the right side of his head away with your right wrist and forearm.

Using your left hand, bend his right arm around the back of your neck in a hammerlock position. Keep his upper body a distance away by pressing the right side of his neck and face with your right forearm. To put pressure on his right shoulder and elbow, arch back pressing his bent right arm against the mat with the back of your head and neck while raising his bent right wrist with your left hand. The pressure is on his right elbow and right shoulder. You can add pain with your reverse Indian Death Lock by straightening your two legs against his one right leg.

One Hand Hammerlock and Neck Push

While on your back get suitable foot and leg control on your opponent (below). Grab his bent left arm at the wrist with both of your hands, bending his left arm as you force his left wrist toward his head. If you pull up with both hands, you now have a finishing hold. You will have a different finishing hold if you let go of his left wrist with your right hand, move it to the front of his neck, then push away under his neck and chin with your right forearm. Force his head back while pulling his left wrist with your left hand toward the back of his neck. There is pressure on the neck but the main pressure is on the shoulder and elbow.



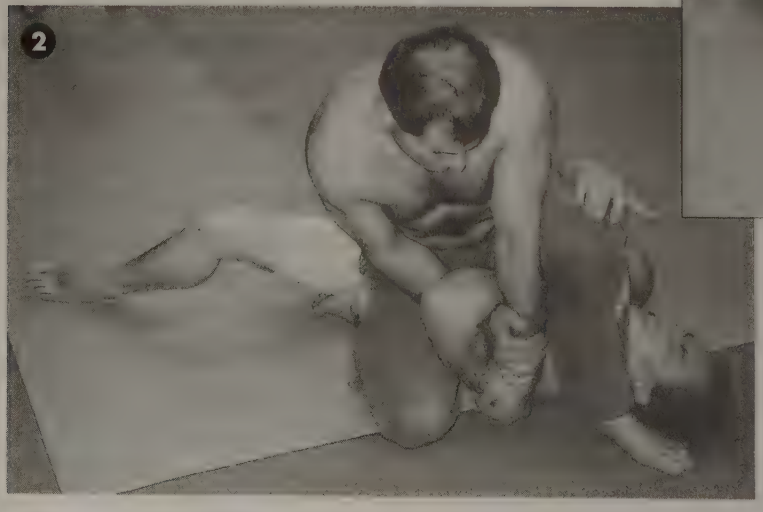
Downward Arm Crank Variation

Keylock your opponent's right arm with both of your arms. There are a hundred different holds that you can go into from this position. If you want to learn them all, come to Gene and Gokor's Grappling School. The first lesson is free if you live in Los Angeles.

On the Knees Short Arm Scissor Variation

You are sitting on top of your opponent straddling your weight between your right knee and left foot. Grab his left wrist with your left hand. Place your right forearm in the bend of his left arm. Your left hand pushes his left wrist downward locking your right wrist in the bend of his left arm.

Place your left leg over his left arm keeping your left foot against the left side of his face. His left arm is trapped under your left upper thigh. To apply pressure to his bent left elbow, keylock your arms. Lift his bent left elbow skyward with your right forearm and keylocked arms.

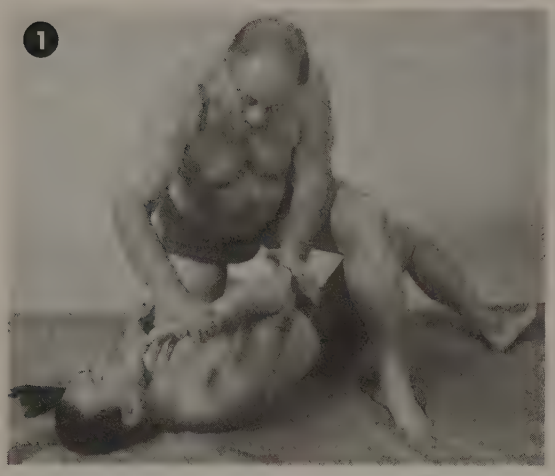


One Arm Elbow Crank – Police Control Variation

For police or security officers controlling a suspect, if at all possible, roll the man onto his stomach using one of the surfboard or arm crank techniques. The reason for this is if a man is on his stomach and you are sitting on his upper back controlling him, his arms and legs don't move as well behind him as they do with him facing you. To me, one of the most important things to do is to make it so your opponent does not see your face or body. He may anticipate your next move. Your opponent is on his back and you are straddling his chest. Wrap your right armpit around his left wrist. Shove your bent right arm toward the left side of your body. Your right forearm assists you in bending his left arm. Your left hand is pushing against his neck and throat, keeping his shoulders down.

Start to crank his bent left arm by shoving his left elbow forward with your right wrist. At the same time, drop your right shoulder turning your upper body to your right forcing his left wrist toward his waist.

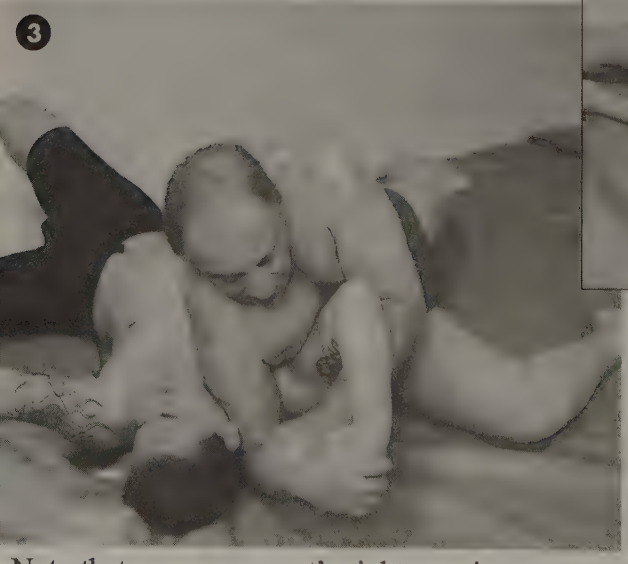
Now that you have his bent left arm cranked, put most of your weight on your right knee and shove your left heel into his waist. Let go of his neck with your left hand. If you are a grappler and he has an attitude, slap him with your left hand. If you are a police officer, don't slap his face just reach for your handcuffs. If he starts to roll to his left, drop your left knee and shin on his right upper arm.



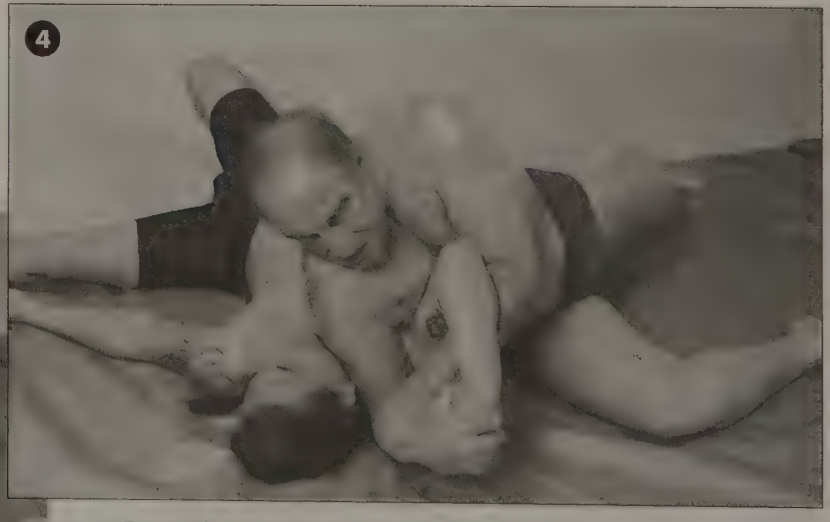
Upward Top Wrist Lock into a Wrist Twist – Jeff the Man

Your opponent is on his back and you are kneeling on his left side with your right knee against the left side of his ribs and your left heel straddling his right hip. Your opponent is trying to defend himself with his right arm. Grab his right wrist with your right hand and strike and shove his right elbow with your left hand. This will shove his arm over his head.

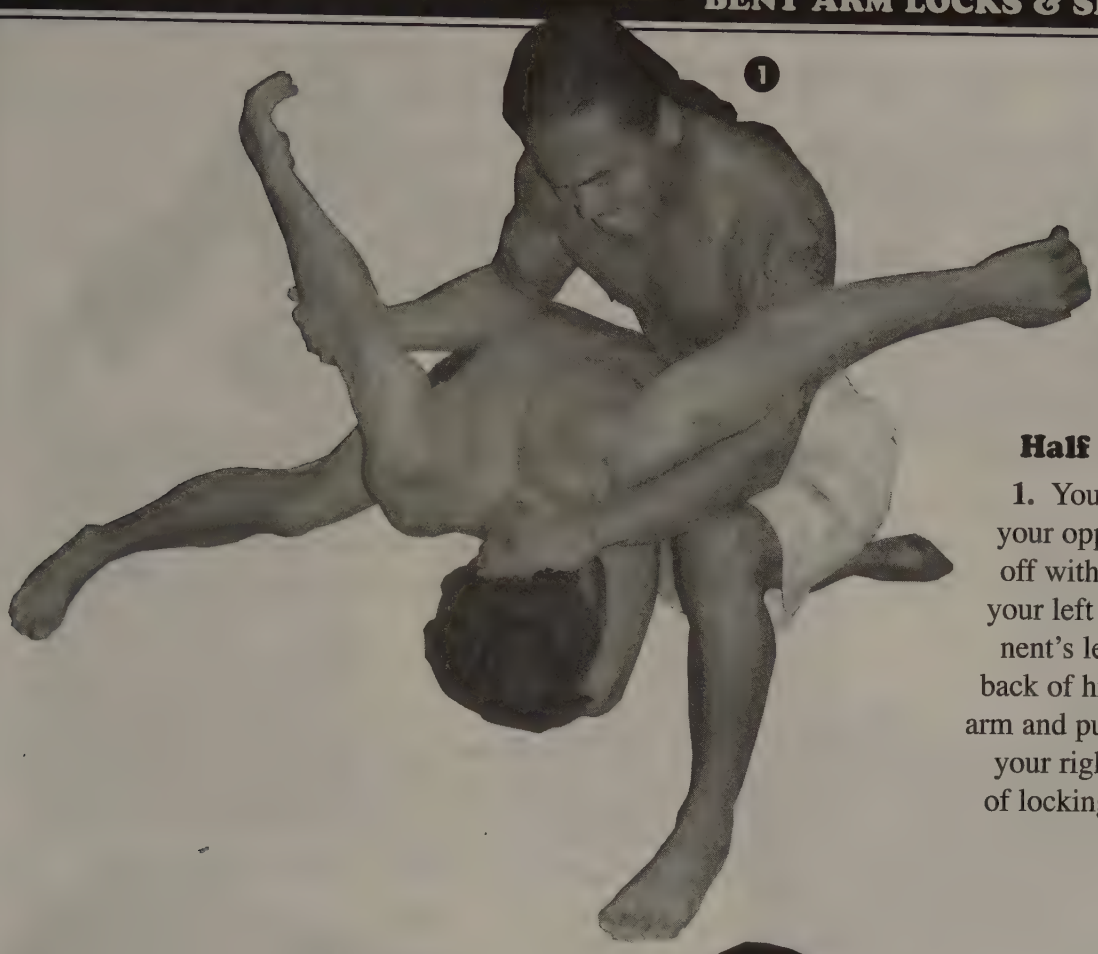
As you shove your opponent's right arm over his head, step over his body with your right leg and sit with your legs in a triangle position for stability. His right arm should be controlled with your keylocked arms. The secret to this technique is to have a firm grip on the back of his hand with his thumb squeezed into his palm so that he cannot attempt to grab you. The weight of your upper body and upper right triceps is leaning against the right side of his neck.



Note that your opponent's right arm is at a 90 degree angle. If his hand can reach close to his neck, you will lose your hold.

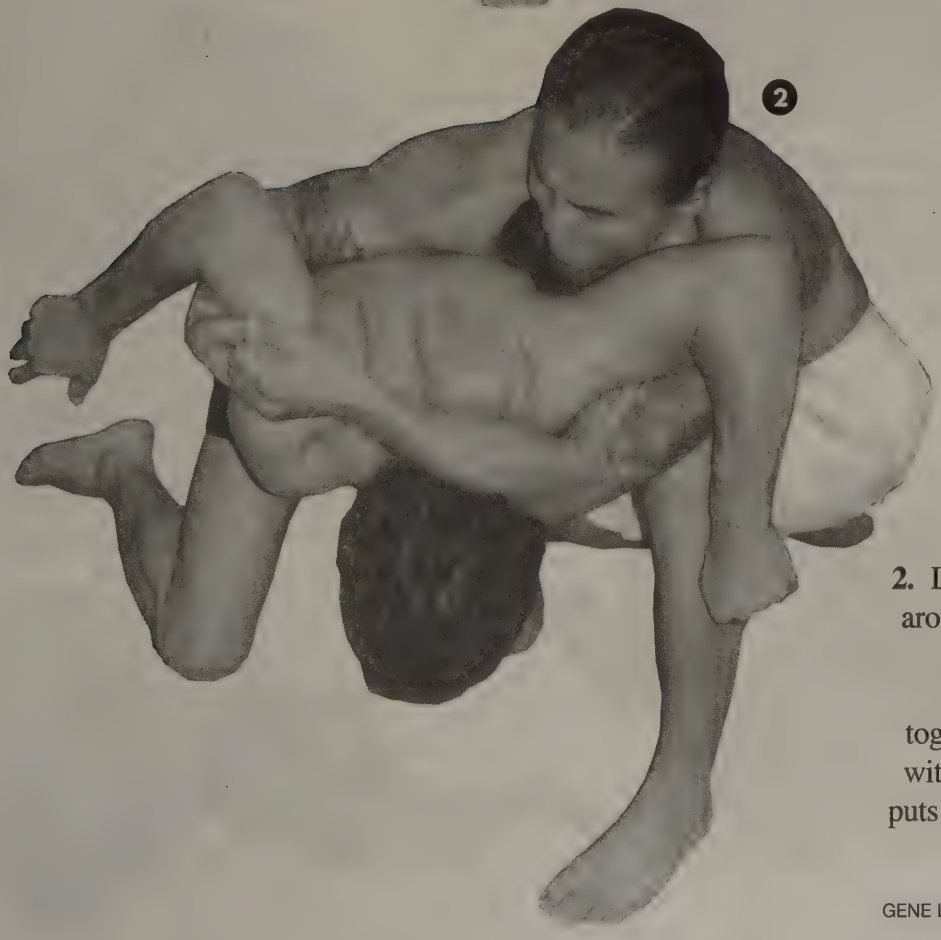


Lean the weight of your upper body on your opponent's face and neck as you twist his right wrist with your right hand. If you raise his right elbow and lower his right wrist toward his waist, there is pressure not only on his twisted wrist but also on his right elbow and shoulder.



Half Shoulder Nelson

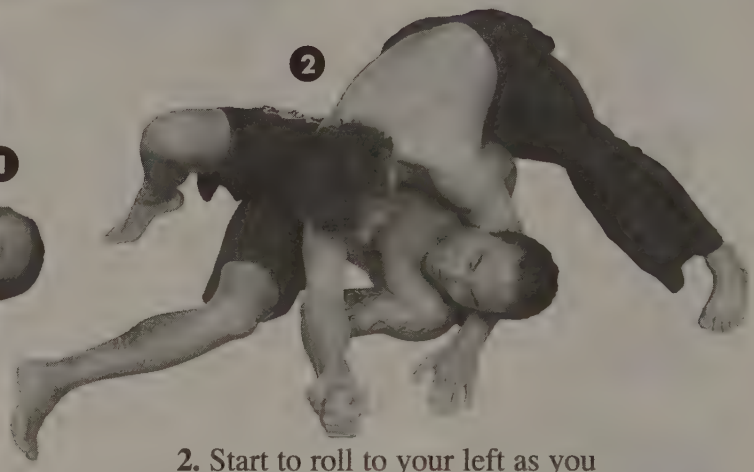
1. You are on the left side of your opponent's body, starting off with a half nelson, placing your left arm under your opponent's left arm and around the back of his neck. Grab his right arm and pull it towards you with your right hand in anticipation of locking your hands together.



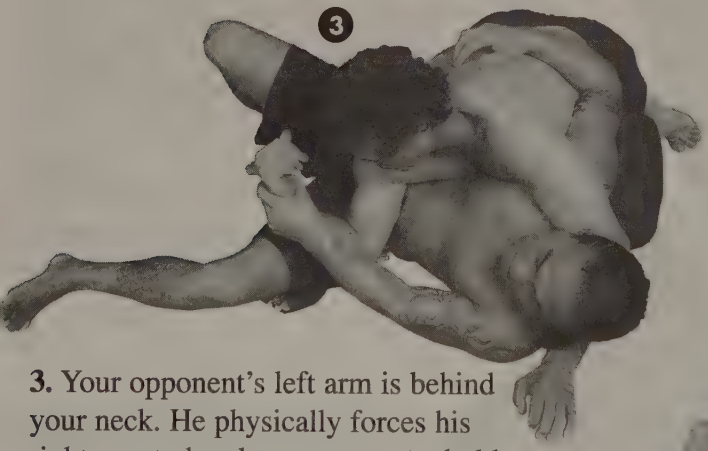
2. Lock your hands together around his right arm. To put pressure on his head and neck, squeeze your arms together and lower his head with your left forearm. This puts pain on your opponent's shoulders and neck.

Upside Down Time Hold – Top Elbow Crank Variation

1. You're on your back and your opponent attempts to mount you. Grab his right wrist with your left hand.

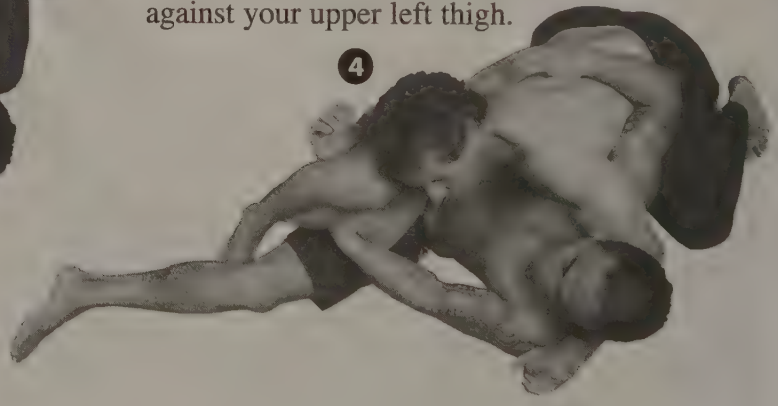


2. Start to roll to your left as you straighten his right arm with your left hand.

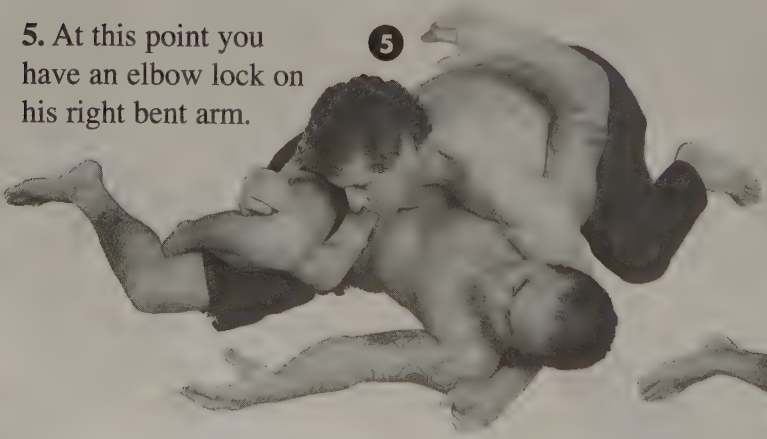


3. Your opponent's left arm is behind your neck. He physically forces his right arm to bend to escape your hold. Wrap your right arm around your opponents back so he can't get away.

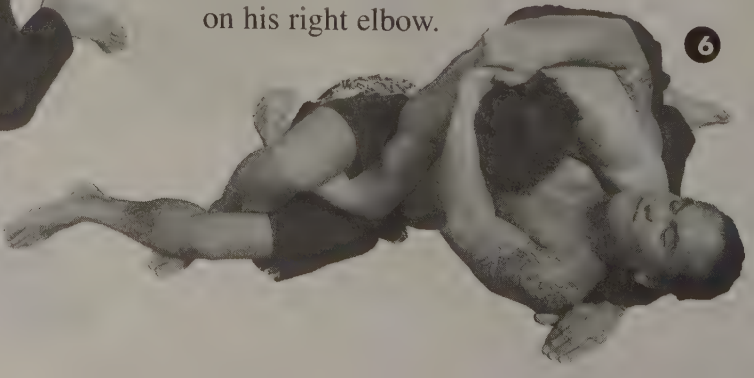
4. Place your right foot over your opponent's right wrist then Figure Four your legs. Adjust his right elbow with your left hand placing it against your upper left thigh.



5. At this point you have an elbow lock on his right bent arm.



6. Wrap your arms around the back and right side of your opponent's neck. Arch your body pushing your right leg away from you and pulling his head toward you. This will put pressure on his right elbow.



CHAPTER 8

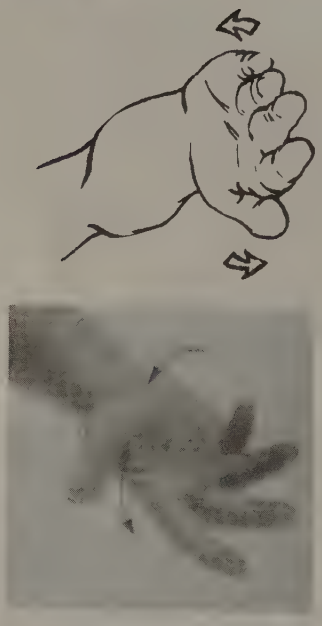
WRIST LOCKS & WRIST TWISTS

The Wrist Flex

There are five basic ways to attack the wrist. The first way–The FLEX: The palm is forced toward the Inner surface of the forearm.

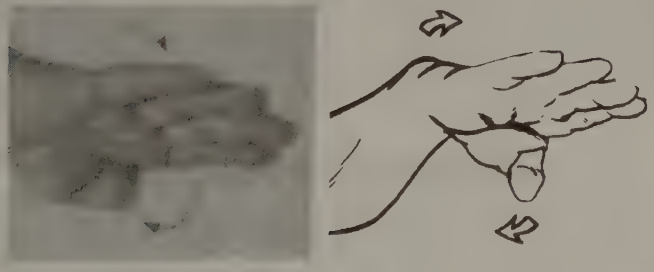
The Wrist Bend

The second way–The BEND: The back of the hand is forced toward the top side of the forearm.



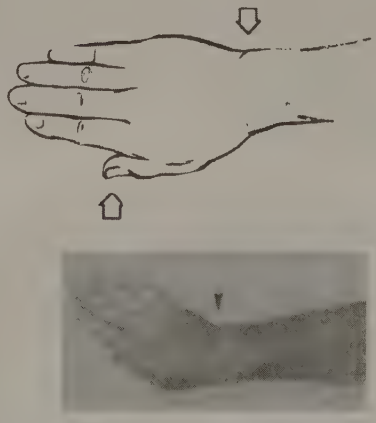
The Outside Wrist Twist

The third way–The OUTSIDE TWIST: The hand is first turned palm up, then the thumb side is forced down and the little finger side is forced up. You are turning his hand counterclockwise.



The Inside Wrist Twist

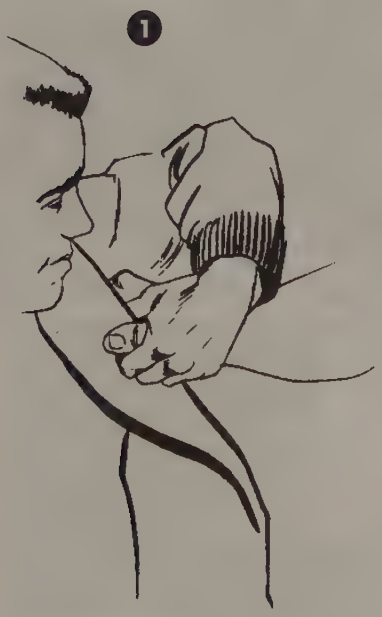
The fourth way–The INSIDE TWIST: The man's hand first is turned palm down and then his thumb side is forced down and under and his little finger side is forced up. You are turning his hand clockwise.



The Wrist Pinch

The fifth way–The PINCH: The man's wrist is positioned thumb down. The pressure is applied in such a way that the blade side of his hand is forced into a "V" position at the wrist toward the blade side of his forearm.

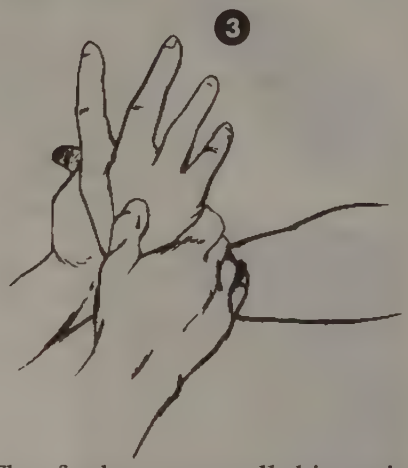
THE MOST COMMONLY USED WRIST HOLDS FOR GRAPPLING



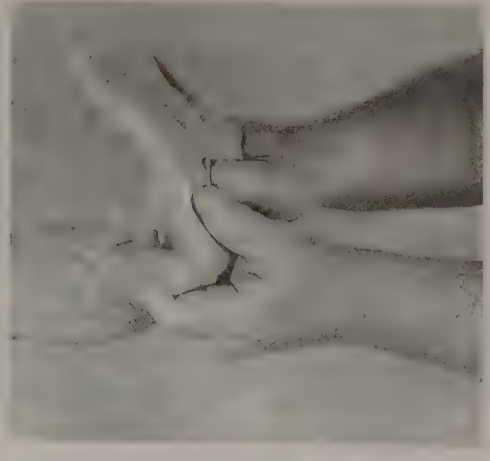
The Outside Wrist Twist and Flex with Thumb Hook

Grab your opponent's right hand with both of your hands (thumbs on the back of his right hand below his knuckles). With your left hand grab his right thumb tightly by shoving your left thumb between his thumb and index finger, bending it towards his palm.

With your left foot forward, bend your knees and turn your body to your left, pulling his hand into your chest and away from his body straightening his arm. Turn his hand palm up and push on the back of his hand with your right hand's heel and thumb. A good squeezing grip on his right thumb is important.



The further you pull his wrist away from his body, the less chance he has of countering this move. Flexing his wrist and twisting to your left, lean forward while extending his arm and straightening his elbow as you force his palm toward the mat. Keep the back of his wrist as close to your chest as possible for better leverage while doing this technique. If your hands are extended away from your body, your grip is not as strong as having them in close.

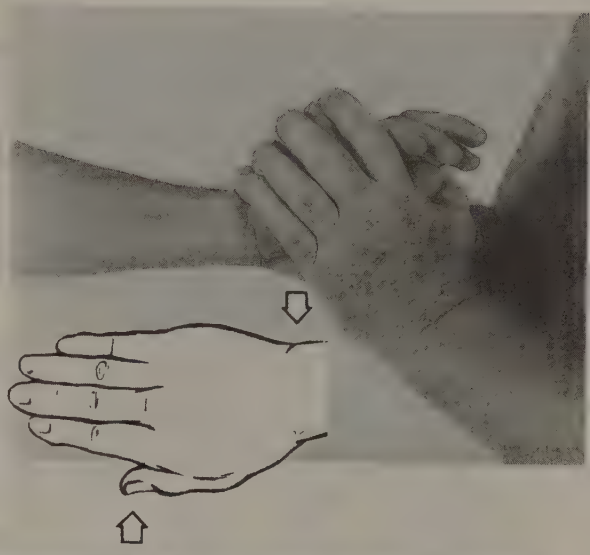


The Outside Wrist Twist and Flex

Grip your opponent's right hand with both of your hands, your thumbs are below his knuckles. Press forward with your thumbs, flexing his wrist. Pull his wrist away from his body, straightening his elbow. The further you pull his wrist away from his body, the less chance he has of countering this move. Keeping the back of his hand and his wrist close to your chest, lean forward and turn to your left, twisting and flexing his right wrist, driving his palm toward the mat. If you continue this twisting and flexing movement, his back will soon hit the mat.

Wrist Pinch

Your right hand grabs the back of your opponent's right hand and your left hand grabs the palm side of his right hand, squeezing his right thumb against his palm (a good grip is essential). With the thumb side of his wrist pointing down and the blade side of his wrist pointing up, pull his hand close to your chest, extending his right arm. The further you pull his wrist away from his body, the less chance he has of countering this move. As you begin to pinch his wrist, keep your elbows close to your side and bend your knees, dropping your weight. While squeezing, force down on the blade side of his right hand more strongly with the little and ring fingers of your hands. It is the weight of your upper body that helps you overpower his hand and pinch his wrist.



Wrist Flex and Elbow Lift

Grab your opponent's right hand securely with your two hands, placing your thumbs on the back of his hand and your fingers squeezing his right palm.

Step forward as close to him as possible. Lift and flex his right wrist straight up underneath his bent right elbow, his palm turned up, raising his right elbow over his head and making him stand on his toes. Keep your elbows close to his body and yours. His hand will open and release any object he might be holding. If you want to escort him, keep his wrist flexed to keep him on his toes and off balance. While escorting him, be sure to move him backward so you can see where you're going but he can only see where he's been.

This wrist flexing technique is good for taking candy from babies and pennies from paperboys. Remember this technique, but don't work my side of the street.

Standing Simple Wrist Flex to the Mat – Joe Hyams' Writer's Cramp

Your opponent reaches out to grab you. Grab his right hand with both of yours. With a firm grip press your thumbs against the back of his right hand. Start to twist your head and body at the hips to your left without taking a step. His wrist will be easier to flex and it will be harder for him to resist if you pull his hand away from his upper body, straightening his right arm, making it more difficult for him to resist your attack.

Note that your legs are slightly bent at the knees as you're leaning forward. Continue to twist at the hips as though throwing a right cross-type punch with the right side of your body, but keep the back of his hand close to your body as you continue gripping his hand. Do not take a step until he is on the mat. In this way, you are not only using your hands and arms but you are also using your shoulders, back and legs to throw your opponent to the mat.

Once your opponent is on the mat, continue flexing his right wrist. There are many ways to do this. One is putting your foot on the right side of his face and neck. Then push away at the right side of his neck, straightening his right arm as you twist and flex his wrist to your left. The pain is in his flexed right wrist.

Wrist Flex and Twist on Two Knees Variation

You have his right hand in a simple wrist flex variation. Drop to your knees. The majority of your weight from your right shin is resting on his right upper arm and shoulder. The weight of your right shin makes it difficult for him to roll to his left. To put pain on his right wrist, continue to flex and twist his wrist to your left as you keep his arm as straight as possible. Do as I say and not as I do, so don't let go with your right hand and slap his face, because this behavior may be frowned upon in some circles.

Simple Wrist Flex on One Knee Variation

When your opponent is on his back, do a simple wrist flex by pressing both thumbs in the back of his left hand with a firm grip. It makes it more difficult for your opponent to counter you when you straighten out his left arm while you are flexing his left wrist. Once you have your left foot into the left side of his neck, shift your weight and you can drop your left shin on his neck or throat. Remember, for a better wrist flex, rotate his palm away from his body to your right as you flex his wrist. The pain is on his flexed left wrist.

Wrist Flex Over Straight Elbow Lock

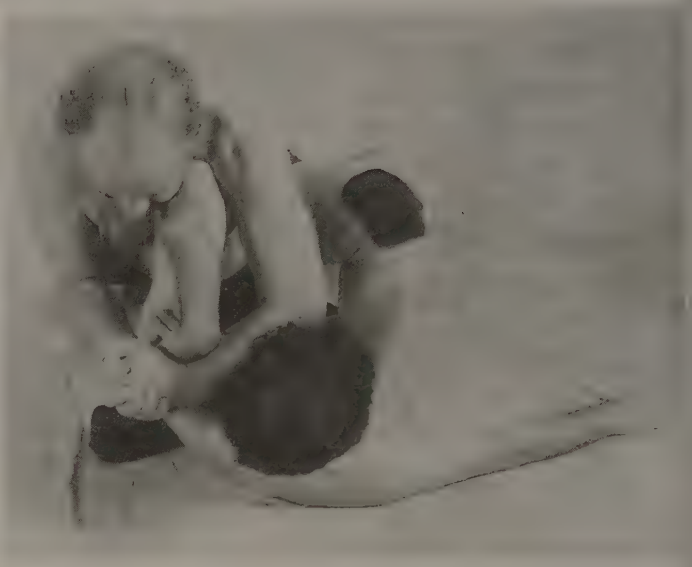
Your opponent is on his back and right side. You are resting on your left hip and thigh. His arms are crossed with his left arm straight at the elbow. Your left elbow is between his arms, resting on the mat. His left wrist is forced against the bend in your right arm. Both of your hands grip the back of his right hand, flexing his right wrist. Although this is designated as a wrist flex, if done properly you have a straight elbow lock on his left arm. The more you flex his right wrist against his left elbow, the more pressure you put on the back of his straight left arm and flexed right wrist.

Top Wrist Flex from Behind Variation

You are both on your backs. You are behind your opponent with your left leg hooking his left arm at his biceps. This makes it difficult for him to roll to his right. Pull his bent right arm back, jamming the back of his flexed right wrist against your chest. The more you pull his bent right arm with both of your hands toward your chest the more pain you put on his flexed right wrist. At the same time, your left forearm is pushing against the back of his head, making it difficult for him to bridge.

Head on the Outside Shoulder Wrist Flex Using Two Hands Variation

Your opponent is on his back. You're hovering over him with your lower body weight divided between your right shin and knee and your bent left leg and foot. Your left forearm, just below your elbow, is resting on the left side of his face forcing his head to turn to his right. The back of his left hand and flexed wrist are resting on the thumb side of your left wrist. Your right hand grabs your left hand in a 3-finger grip. To put pressure on his left wrist, lean forward pressing against his left triceps with your left shoulder and upper body, flexing his wrist. There is pressure on the left side of his face but the primary pressure is on his flexed left wrist.

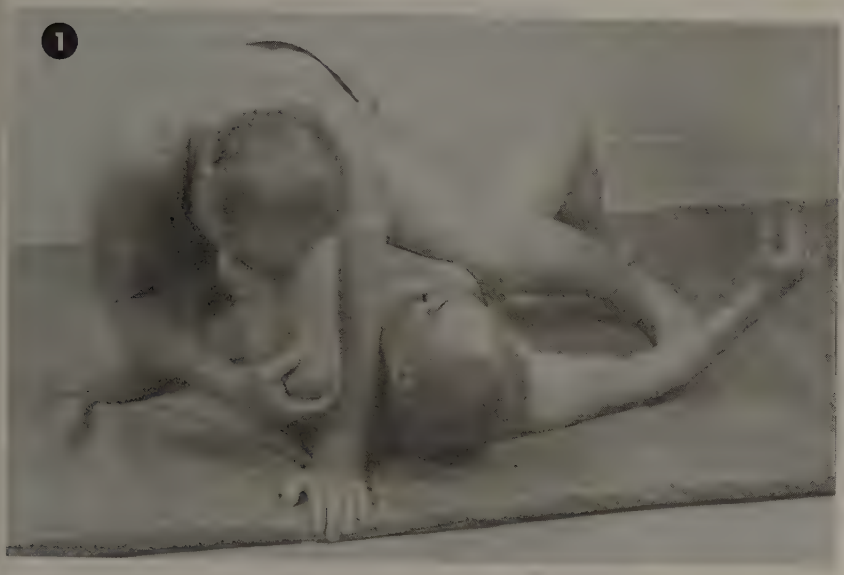


Head on the Outside Shoulder Wrist Flex Using One Hand Variation

Your opponent is on his back and you are on top of him. He is supporting your weight. Using foot and leg control, grapevine his legs with your legs. Your head is on the outside of his bent left arm. You have a firm hold on his left wrist with your right hand, keeping the back of his hand pressed against the thumb side of your left forearm, flexing his left wrist. Your left shoulder is pressing against his left lower triceps just above the elbow. Lean forward, pushing his triceps and bent left elbow over his head. The pressure is on his upper triceps but mostly on his flexed left wrist.

Head on the Outside Shoulder Wrist Flex Figure-4 Arm Variation

Your opponent is on his back and you are on top of him in foot and leg control grapevining his legs. Your bent left arm is between his left arm and the left side of his face. Your head is pressing against the outside of his bent left arm to assist in controlling his left arm. The back of his flexed left wrist is leaning against the thumb side of your left forearm. Grab the inside of your right elbow with your left hand. To put pressure on his flexed left wrist, lean forward pressing your left shoulder against his upper left triceps, forcing it down, flexing his left wrist.



Head on the Outside Wrist Flex from the Top Variation

Your opponent is on his back and you are on top of him, straddling his body. Most of your weight is on your bent right knee, shin and left hand. Your left arm is between his bent left arm and the left side of his head. The back of your left leg is pressing against your opponent's right upper thigh, making it difficult for him to scoot to his right. His left elbow is being pressed against your left shoulder and you are flexing his left wrist with your right hand. This is a wrist flex finishing hold on its own.

You're on top of your opponent. Most of your weight is on your right knee. Your left foot is on your opponent's right arm above the elbow. This helps to pin his shoulders and, if necessary, you are in a position to push your upper body in the opposite direction. Grab the back of his left hand with your right palm and fingers, flexing his wrist. Force his left elbow against your left shoulder by pushing his flexed left wrist with your right hand. To put pressure on his neck and face push your left forearm against the left side of his neck and jaw. The main pressure is on his flexed left hand and wrist.

Continue to press his right biceps toward the mat with your left foot while flexing his left wrist with your right hand. Place your left forearm under the back of your right hand and jam his flexed wrist toward the mat with your left shoulder pushing against his left triceps near the elbow. Your left elbow is against the left side of your opponent's neck. Your right palm is flexing his left wrist and the back of your right hand is resting on your left wrist and forearm. From this position you can do a number of holds. If you pull and spread his left wrist away from his head you have an elbow and shoulder crank. To put pressure on his flexed left wrist, shove your left shoulder against his lower left triceps flexing his wrist even more.

Bent Elbow Wrist Flex Variation from Underneath – Billy and Hal Burton

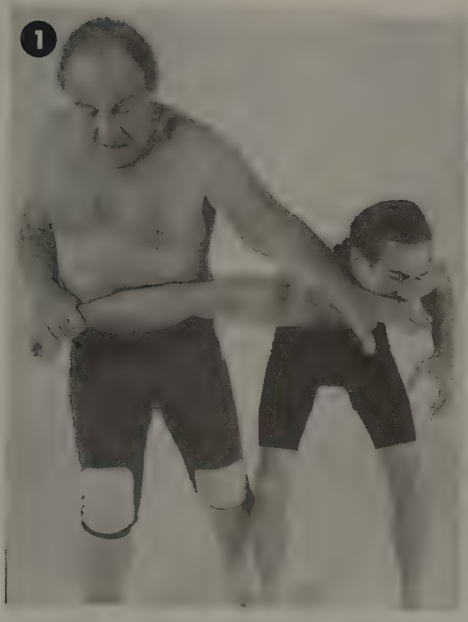
Control his lower body with foot and leg control. Hug his bent left elbow with both of your hands so that you are holding and flexing his wrist against your stomach. The pain is in his flexed left wrist.

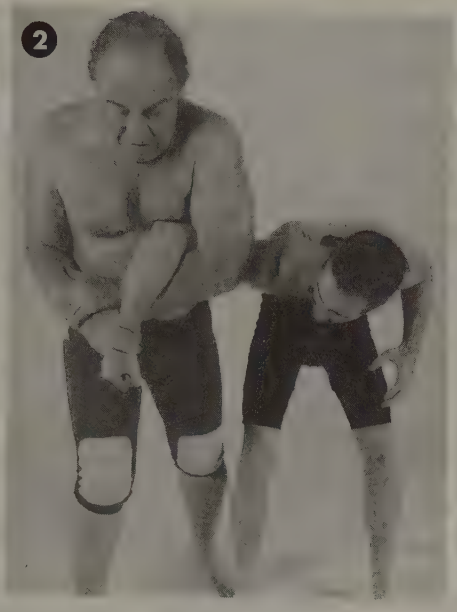
Bent Elbow Wrist Flex Variation from on Top

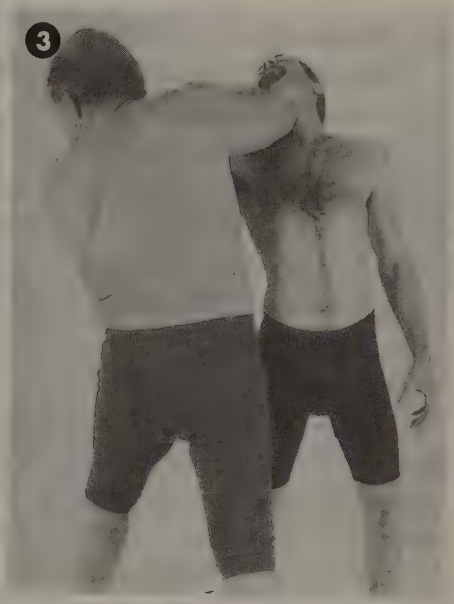
Your opponent is on his back. Using both hands grab his bent right arm behind his lower triceps and hug it to your upper chest, flexing his right wrist. Of course, the pain is in his flexed right wrist.

Bent Elbow Wrist Flex Variation Standing

The back of his flexed right hand is pressed against the left side of your neck and shoulder. Bend his right arm as you wrap the thumb side of your left forearm around his right triceps. To put pressure on his flexed right wrist grab a 3-finger grip and hug his right triceps toward your upper chest.







Standing Keylock Takedown Using a Top Wrist Lock into a Wrist Flex

Grab your opponent's right wrist with your right hand, pulling it away from his body. Put your left hand on the right side of his face. You can jam his straight arm at the elbow with your stomach. To counter this move he will bend his right arm, which is to your advantage.

Keylock his bent right arm with both of yours by putting your left arm over his right biceps under his forearm and hooking your right wrist with your left hand.

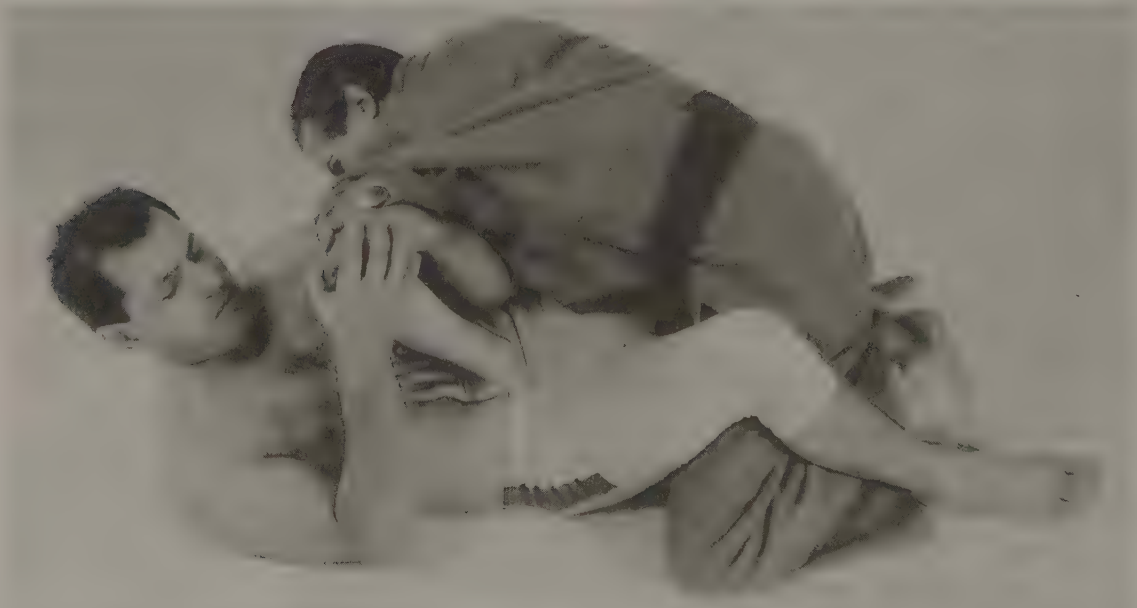
Your arms are keylocked around his right arm. Twist to your left by turning your head to the left, your body will follow. Note that you have the opportunity to hit your opponent in the face or the neck with your right elbow as you continue this hold. Do not hit him with your elbow unless he has an attitude problem.

Continue your top wrist lock swinging your body to the left with momentum (right). With your legs planted firmly for balance, he will fall on his back. Your hands are still keylocked around his bent right arm.

Place your left knee on the right side of his face (right). Place your right knee on his ribs and chest. Slip your right hand down from his right wrist to the back of his hand, flexing his hand and wrist. You have a finishing hold here flexing his right wrist toward the bend in his right elbow and toward your stomach and lower chest.

Wrist Bend while Your Opponent is On His Back

Grab your opponent's open left palm with both of your hands using your right biceps as a third arm. Bend his wrist, forcing his open hand toward your right biceps. Slide your hands down to his fingertips for better leverage, making it more difficult for him to counter. As you bend his open hand and fingers and press them toward your right elbow, the pain is not only in his straight, locked fingers but also the bend in his wrist. Note: Your left shin is resting on his right arm making it difficult for him to roll to his left. For police officers, once you have control, hold firmly with your right hand and use your left hand to grab your handcuffs, or any other restraint you have available.



Wrist Bend in Foot and Leg Control while On Your Back Variation

Control his lower body with your legs. Your upper body is on the left side of his upper body. Hold his bent left elbow with both of your hands, his open left hand is on your stomach. Pull his bent left elbow toward your stomach, bending his wrist backward. The pressure is on his bent left wrist.

Two Hand Wrist Flex Using Your Lower Chest as a Third Arm Variation

Bend the back of his right hand inward with both of your hands, left over right, flexing his wrist toward the bend in his right elbow and your lower chest. Your left knee is pushing against the right side of his face. Your right knee is pushing against the right side of his ribs. Although there is a little pressure on his ribs and face, the main pressure is on his bent right wrist.

Keylocked Wrist Bend Variation Controlling His Upper Body with Figure-4 Leg Lock

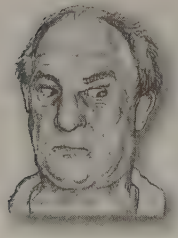
Figure-4 your opponent's left shoulder and neck with your legs controlling his upper body. Your two hands are keylocked around his bent right hand, your left hand is grabbing the palm of his right hand. Using your chest as a third arm, start a downward arm crank. If you crank his arm down and backward the pressure will be on his right elbow and shoulder. By putting pressure on his open right palm with your left hand and fingers, you are bending his right hand putting pressure on his wrist. If your left hand slips down off the palm of his right hand and grabs onto his fingers, when you do the Bend the pressure will not only be on his right wrist but also the joints of the fingers of his right hand.

Double Straight Arm Bar and Double Wrist Flex

Grab your opponent's hands from the inside with both of yours. Your left shin is pressing against his right hip to keep distance. In doing a wrist flex it is much more effective if you can straighten his arms away from his body. This makes it more difficult for him to counter.

Keep a firm hold on the palms of his hands with your hands. Jump onto your back. Pull your opponent in close to you by his hands, straightening his elbows. Lock both of his arms by continuing to pull his wrists toward your upper chest as you put your knees together.

Continue to squeeze your knees together to put pressure on his straight arms at the elbow. At the same time, flex his wrists by turning the palms of his hand toward the outside of your body.



Double Straight Arm Bar and Double Wrist Flex with Scissored Legs

Cross your legs, putting your right instep underneath his chin. The outside of your left ankle presses against the left side of his face. Continue to flex his wrists, with your hands, toward the outside of your body. This will put pressure on his wrists. If you squeeze your knees together, it will lock both of his elbows. Two pains for the price of one! If he needs an attitude adjustment, bend your left leg back and kick him in the face with your left heel. This works even better with shoes on.

Double Straight Arm Bar and Double Wrist Flex with Scissored Legs with Foot Push Against the Neck

To put pressure on both of his wrists, continue to turn and flex them toward the outside of your body. To put pressure on his straight locked arms at the elbow, arch your hips up and push his neck away from you with your feet. This will help straighten out his arms. You have a double wrist flex and a double straight arm bar.

Keylock his right arm by wrapping your right arm around his upper right arm. Grab your left wrist with your right hand. Start to twist his right hand away from his body. The more you twist his right hand, the more pressure there will be on his right wrist.

Downward Arm Crank with an Inward Wrist Twist

Use your right forearm to push your opponent's left arm away from his right hand. Grab around the palm side of his right hand, securing his thumb on the inside of your grip.

Downward Arm Crank with a Wrist Twist

You are on your back and your opponent is on top of you. Wrap your legs around your opponent's upper thighs and hook his ankles with your insteps. Grab your opponent's right hand with your left hand locking his thumb against his palm. The reason for this is so your opponent cannot grab you with his right hand. Keylock your arms around his bent right arm. To put pressure on his right elbow and shoulder, your right arm forces his right arm against your upper chest as you twist his wrist and crank it upward.

Continue your wrist twist and arm crank. Strictly a show-off move but you can raise your opponent's lower body while you are doing this technique.

Moving into an Outside Wrist Lock and Takedown – Perry Barndt, The Wrench

Using the slap and grab technique, slap his right hand with your left hand. Now catch his right hand with your right hand.

Grab his right hand with both of your hands, securing his right thumb in his palm. This will ensure that he cannot grab your hand. Raise his right arm by pulling and lifting at his right hand. Step under his arm from the outside as you turn your back to him. Turn to your right while continuing an outside wrist flex. The pressure is on his right wrist.

Continue to twist his right hand with your hands as you step under his right arm.

Both Gene and Gokor hate people with more hair than they have. This hold is dedicated to the balding men of the world. After stepping under his arm, continue to crank his wrist to force him off balance and backward.

Pull and twist his right hand until his arm is extended. It is easier for your opponent to counter if his arm is in close to his side. So extend his arm away from his body as much as possible. Continue to twist his hand putting pressure on his wrist until your opponent hits the mat.

Bent Arm Palm Strike to Raise Opponent's Arm

Your opponent is on his back and you are straddling him. Grab his right wrist with your right hand and try to pull his arm up over his shoulder. Open your left hand and prepare to strike your opponent's bent right arm.

To help raise his right arm, push or strike his bent arm, just above his right elbow at his lower triceps with your open left palm. This should force his right elbow over his shoulder.

The idea of striking his right arm is to raise his elbow over his shoulder. Once his elbow is over his shoulder, there are many techniques that you can do from this position. This is just one of them. Flex his wrist using the mat as a third arm and continue pushing his elbow. In this position, the pain is on his right wrist.

Bent Arm Knee Strike to Raise Opponent's Arm

Your opponent is on his back and you are straddling him with your weight on your right knee and your left foot. Grab his right wrist with your right hand and place your left hand on his upper forearm as you try to pull his arm up over his shoulder.

With your weight on your right knee, strike your opponent's lower right triceps with your left leg just above your left knee forcing his right elbow over his shoulder. You should only use your knee if you are not able to force his elbow up with your hand or if he has a bad attitude.

Once your opponent's right elbow is forced over his shoulder, there are a variety of techniques that you can do from this position. To put pain on his right wrist, shove the back of his hand toward the bend in his right arm flexing his wrist. As you lean forward, use your left shoulder as a base.

Downward Wrist Lock and Crank Variation

Your opponent is on his back and you are sitting on his right side with your legs spread for stability. You are holding his right hand in your left hand and squeezing his thumb into his palm so that he can't grab you. You need your thumb for a grip but not for a hook. Keylock your opponent's right arm in both of your arms and twist his right wrist counterclockwise.

To put pressure on your opponent's bent right arm at his wrist, twist his hand counterclockwise. Raise his right elbow up as you press down on his hand with your left hand to increase the pressure on his twisted wrist. While you are doing this you can lock and crank his shoulder at the same time. The more places that you can apply pressure and/or pain, the more effective the technique will be.

As seen in the STUNT PLAYERS DIRECTORY. The professional stunt reference guide for film, commercial, print, features and television production. Courtesy of Wally Crowder, www.stuntplayers.com

CHAPTER 9

STRAIGHT LEG LOCKS

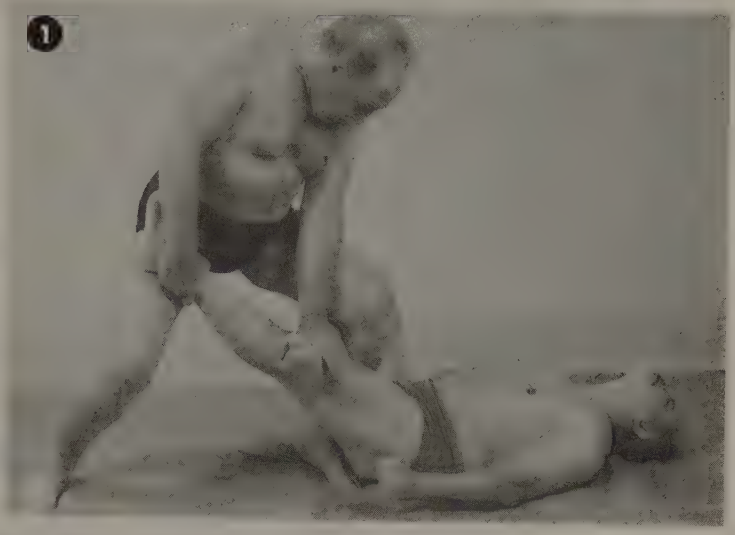


Figure-4 Knee and Leg Lock Variations

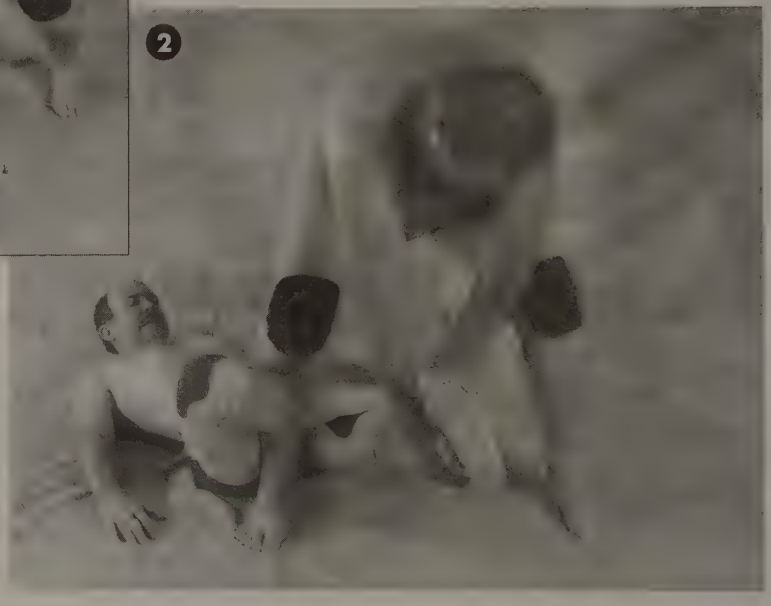
Your opponent is on his back and you are standing with your left foot between his legs. With your right hand, grab his left ankle and pull his left leg straight. Place and firmly press his left heel on the upper part of your right thigh with your right hand. Once his left leg is on your upper right thigh, grab his right ankle with your left hand and bend his right knee around the back of your upper left calf as you keep his left leg straight with your right hand. His legs are in a figure-4 position. Grab his bent right leg at his ankle with your left hand and push it against his left leg, just above his knee. While you are standing, you can put a finishing hold on his left knee by pressing his right ankle against his upper left knee. The pressure is on his straight left leg at the knee. If you want to go to the mat with this technique, continue to put pressure on his left leg and fall backwards.

If you start this technique standing and you have your opponent's legs in a figure-4 position, swing your right leg over his right instep and fall to your back. Both of you are on your backs. Your left leg is between both of his thighs. Your left hand secures his left ankle against your lower stomach. His bent right leg is resting just above his left knee locking his left leg straight. Use your stomach as a third arm to arch and press against his left heel. To put pressure on his straight locked left knee, straighten your legs pressing his right calf against his straight left knee.

You have your opponent in a figure-4 knee and leg lock. Although when you straighten your legs out and push his left ankle up, you have a great knee lock on his straight left leg. You can add to his misery by turning and twisting his left foot toward the left side of your body. This not only puts pressure on his left knee, but also his left ankle.

Moving into a Standing Figure-4 Leg Lock and Back Turn Variation

With your opponent on his back, he scissors your right leg.



As you turn your back to him, grab his left Achilles tendon with your right hand. With your left hand, grab his right ankle and bend his right leg around your right leg placing his right ankle slightly above his left knee.

His right leg is bent around your right shin. Place your left calf in front of and snug against his right instep. Grab his straight locked left leg at the ankle with both hands. To put pressure on his straight left leg at the knee, bend your right knee forcing your right shin against his bent right leg. This will force his bent right leg against his straight left leg. The more you lower your right shin and raise his straight left leg at the ankle, the more pressure you'll put on his straight left leg at the knee.

Figure-4 Straight Knee Lock Variation - Danny Martindale

With your opponent on his back and your right leg between his legs, your left lower thigh pushes against his left instep forcing his left leg into a figure-4. Your right hand is pushing on his stomach.

Continue turning your body and legs to your right, forcing his bent left knee over his straight right leg. Lean forward pressing your left forearm against his upper body, keeping his shoulders pinned.

When his left ankle and leg are in a figure-4 over his right knee, jam your left ankle under his right ankle raising it a few inches off the mat. To put pressure on his straight right leg at his knee, sit back with your weight centered on his lower left figure-4ed leg, forcing his left ankle against his straight right knee.

Now that you are in a figure-4 straight knee lock variation and you're putting pressure on his straight right leg at the knee, it is very important that you look your best for your students or the news media if they happen to drop by. So always use your hairbrush with authority.

Arms Around the Upper thigh Straight Knee Lock on Top

Your opponent is on his back and you are on top of him with your legs scissored around his straight right leg. Place your left Achilles tendon under his right Achilles tendon. Your hips should be just above his straight locked right knee. Your arms are gripped around his right upper thigh, as high as you can reach, raising his thigh off the ground. To put pressure on his right knee, place your right leg under your left instep raising his ankle off the ground, shoving your hips forward just above his straight locked right knee. The pressure is on his right leg at the knee.

Arms Around the Upper Thigh Straight Knee Lock Underneath

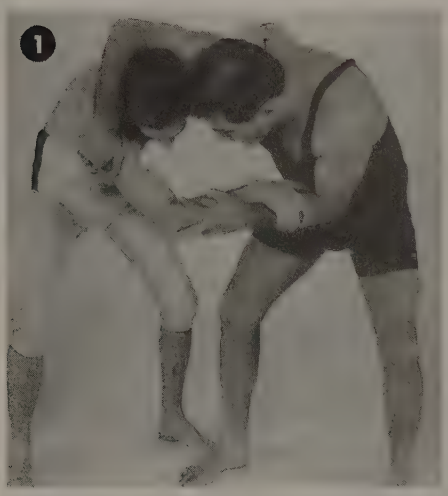
Grab your arms around your opponent's left leg as high as possible and squeeze his leg as close as possible to your chest. Straighten out his left leg by pushing with your right ankle against his Achilles tendon. Put your left foot on top of your right foot pressing downward as you arch against his straight locked knee by raising your hips. The pressure is on his left leg at the knee.

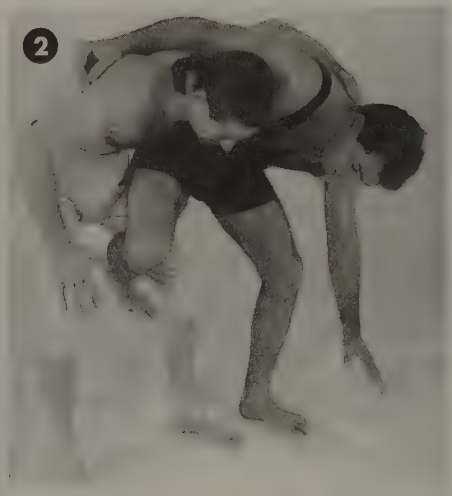
Arms Around the Waist Straight Knee Lock on Top

You are standing facing your opponent, in close, with your arms reaching around his waist. Attack your opponent by shooting your head underneath his left arm. Grab your left wrist with your right hand as you place your right calf behind his left calf from the outside.

Some people prefer to grab with the left hand on top. (I like my students to be ambidextrous). Squeeze around his lower waist in a bear-hug action. Lift his left leg off the ground with your right calf as you force your left shoulder into his chest. He will fall on his back.

Your right calf is underneath his left ankle. Your right instep is resting on your left calf as you scissor and squeeze his left leg. Your hands are gripping each other behind his waist. To put pressure on his straight locked left leg at the knee, press downward against his knee with your hips continuing to control his left leg with your scissored legs as you squeeze his waist toward your upper chest.





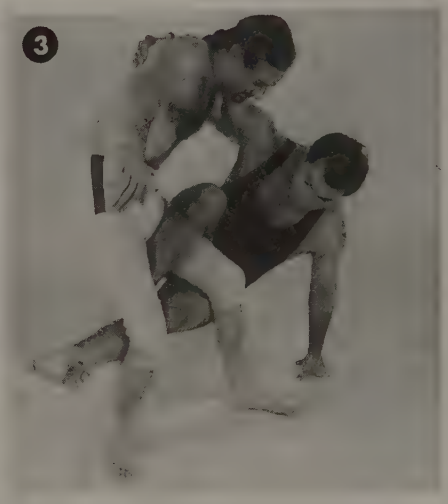


Figure-4 Leg Takedown into a Straight Leg Bar Variation – Glenn Hiraoka's Break-A-Leg Means Good Luck

Grab your opponent's right forearm with your left hand. Get in close, wrapping your right arm around the back of your opponent's neck and shoulders, grabbing his right armpit to make him bend over.

With your right hand still wrapped around your opponent's upper back, pull him forward. When he resists by bending his knees that gives you more of an opportunity to jam your right leg between his legs and close to his left inner upper thigh. With your left hand start to reach toward the mat.

Jump and place your left leg behind both of your opponent's knees and figure-4 your legs by placing the instep of your right foot on your left upper calf. To make him fall on his back, trip him with your left shin against the back of his right knee. Spin to your right, forcing your right calf against his left upper thigh, thus making him fall on his back.

Now that he's on his back and your legs are still figure-4ed around his straight upper left leg, your left hand grabs his left ankle at his Achilles tendon pushing it to your right so you can start to wrap your right arm around his straight left leg.

Wrap your right arm around your opponent's left ankle. Shove your right arm down locking his left ankle underneath your right armpit. With your scissored legs, push downward as your stomach pushes up against his left knee and arch your back, putting pressure on his straight locked left leg at the knee. Execute this very slowly because it is a dangerous hold against the cartilage and tendons in your opponent's knee. By doing this you can put pressure on the straight locked knee, or, if he turns his foot slightly to his left, your right, the pressure goes from the front to the side of his straight locked left leg at the knee. Both ways are very effective.

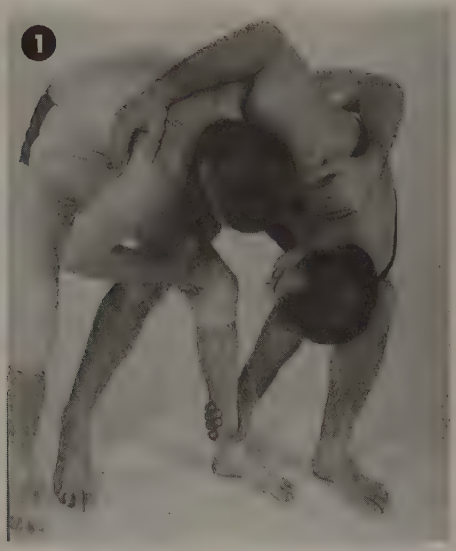
Sitting Straight Leg and Knee Lock

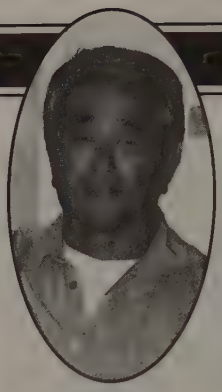
With your right upper arm you lock his left ankle underneath your right armpit, controlling his left leg. Your left arm grabs his right ankle and pushes it to your right so you can grab his pant leg with your right hand.

Your left arm reaches under his right ankle and grabs his left pant leg. You pull the two pant legs toward each other, forcing his ankles to touch.

Step over his left leg and body with your bent right leg. Hug his straight legs together with your left arm, which is now wrapped around his ankles and grabbing your right wrist.

You're hugging his straight legs close to your upper chest. To put pressure on his straight locked legs at his knees, sit heavily on his knees. Some holds work better when you're fast, some holds work better when you're strong. This is one of the fat man holds, the heavier you are the better it works.





Hayward Nishioka

Hayward Nishioka's Uchi Mata and Straight Leg Bar Variation

Turn your back to your opponent as you skip in with your right leg between his legs, sliding up his left inner thigh (above). Your right arm is around your opponent's upper back; your hand is grabbing his right armpit as a handle. Your left hand grabs his left ankle, thumb down. As you bend over pull your opponent with you, throwing your left shoulder toward the ground.

You're guiding your opponent with your right hand. Your left hand wraps around his left ankle. Your head is between his legs. Your right leg kicks up between his legs, forcing him to do a forward roll as you pull the back of his neck and upper body down.

Your opponent is forced to do a forward roll. You are pulling him over with your right hand. Both your legs are scissored around his left leg and they are sticking out between his legs. Your left hand is still wrapped around his left ankle. Note: His left foot at this time is close to the left side of your face. He continues to roll forward until he is on his back.

Your opponent has rolled completely on his back. Your scissored legs have turned into a figure-4 keylock on his left leg above his knee. Your left instep is underneath his right thigh. Both hands grab his left foot and ankle firmly to straighten out his leg. Twist his foot so his toes are pointing toward his head. To put pressure on the inside of his straight left knee, push downward with your right calf against his left upper thigh. Pull the outside of his left ankle and foot toward your upper chest. Using both legs, raise your stomach and hips on the outside of his straight left knee. The tendons and the cartilage will rip and dislocate before your opponent feels the complete pressure. When practicing this technique, do it very slowly and practice safely because... it'll be his turn next.

Single Straight Knee Lock with Foot Hug Variation

Your opponent is on his back. From a standing position with your body between his legs, wrap your right arm around your opponent's straight left leg. As you are bending over, push his left wrist with your left hand against his chest, making it difficult for him to grab one of your legs with his left arm as you start to turn your back to him.

Swing your left leg over his head (on the street – through his head) to his left side, while turning your back to him. Hug his straight left leg at the calf and ankle.

Fall onto your back and left side. Hug your knees close to his upper thigh as you straighten his left leg by hugging his ankle and arching and throwing your hips forward. The pressure is on his straight left leg at the knee.

Single Straight Knee Lock Ankle Under Armpit

Hook his right leg securely under your left armpit as you step between his legs with your right leg, resting your foot on the right side of his body. Secure his right wrist to his upper chest with your right hand to prevent him from grabbing you with his right arm.

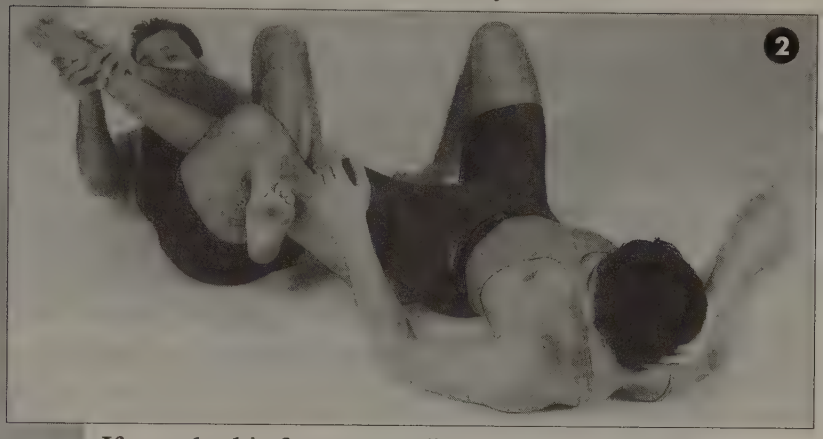
With your knees bent, spin to your left. As you are turning, release his right wrist with your right hand and let his right ankle rotate under your left armpit while forcing his right knee straight with your right hand.

Fall to the right side of your back making sure that his straight right leg is hooked securely under your left armpit at his ankle. Scissor your legs, securing your upper thighs against his right leg above the knee. To put pressure on his straight right leg at the knee, arch your hips forward as you lean back with your upper body while straightening your legs. His right leg does not go up the middle; it is closer to the left side of your body.

You'll be twice as good if you can be ambidextrous, which means that you can work both sides of your body or his body equally. You're resting on the left side of your body. Wrap your upper right arm around his left ankle and secure it under your right armpit. Your left hand is assisting in straightening his left leg. Your knees are squeezing together, locking right above his left knee. Your right leg at the shin is underneath the bend in his right leg. Your left leg is over his right instep and scissoring your right ankle. As you roll to your left, shoving his right heel toward his buttocks, there is minimal pressure on his right knee. As you press your hips forward and arch your ankles and upper body backward, the main pressure is on his straight locked left leg at the knee.

Straight Knee Lock with a Two Hand Heel Push Variation

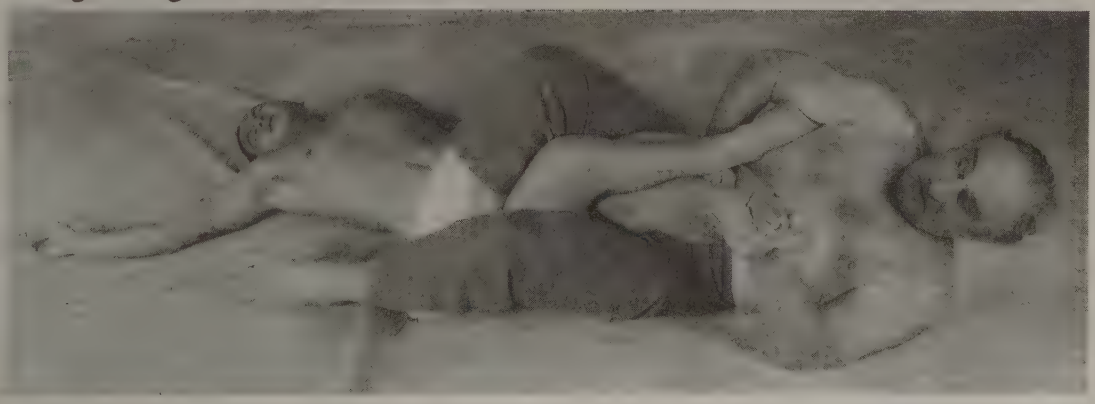
With your opponent on his back (left), step between his legs with your left leg as you pull his left foot straight towards your upper body with both of your hands. Figure-4 your legs around his straight left leg. Start to fall to your back.

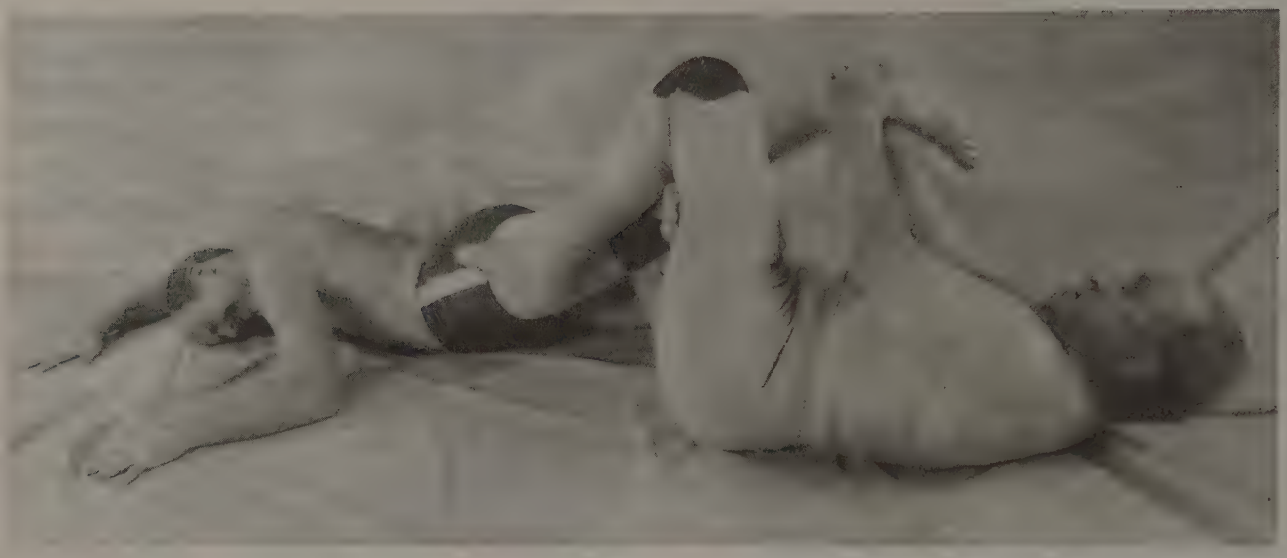


If you do this from a standing position, make sure you have your grip secure before you fall on your back (above). Note: your leg is figure-4ed on the outside of his left leg, so it makes it virtually impossible for him to kick your figure-4 loose with his right leg. Your lower left calf is pressing against his leg just above his left knee. To put pressure on his straight locked left leg at the knee, push the back of his heel and Achilles tendon away from you with both of your hands as you drive his left thigh downward with your figure-4ed legs. Put your right instep underneath his buttocks so that it makes it difficult for him to grab your right ankle.

Cross Leg Straight Knee Lock with Figure-4 Leg Hold "Mickey Gilbert Makes His Cross"

You are both on your backs, buttocks to buttocks. His legs are caught between your figure-4ed legs. His bent right leg is over his straight left leg. Wrap your right arm around his right ankle, shoving it up and under your right armpit. Your bent left arm is on the mat and you are grabbing his left ankle with your left hand. To put pressure on his straight left leg at the knee, lift his left ankle upward as you pull his right instep and toes toward the right side of your body with your right armpit.





The LeBellian Series Upside Down Straight Knee Lock Variation

You're on your back and your opponent is on his stomach. Your right leg is coming out between his two legs from underneath and resting on the right side of his body. Shove his bent right leg under his straight left leg just above the knee. Control his bent right knee by placing your left lower thigh against his right instep, keeping it slightly above his left knee. To put pressure on his straight left knee, press downward with your right foot and lower calf against his buttocks, lowering his upper body. Using both your hands, pull his left ankle toward your chest, locking his straight left leg at the knee. The pressure is on his left leg at the knee.

The LeBellian Series Upside Down Straight Knee Lock Variation from Another Angle

Your right leg is between his left and right legs. Your left lower thigh is pushing against his bent right instep. His left knee is jammed against his own right calf. As you pull his ankle toward you, it puts pressure on his straight locked left leg at the knee.

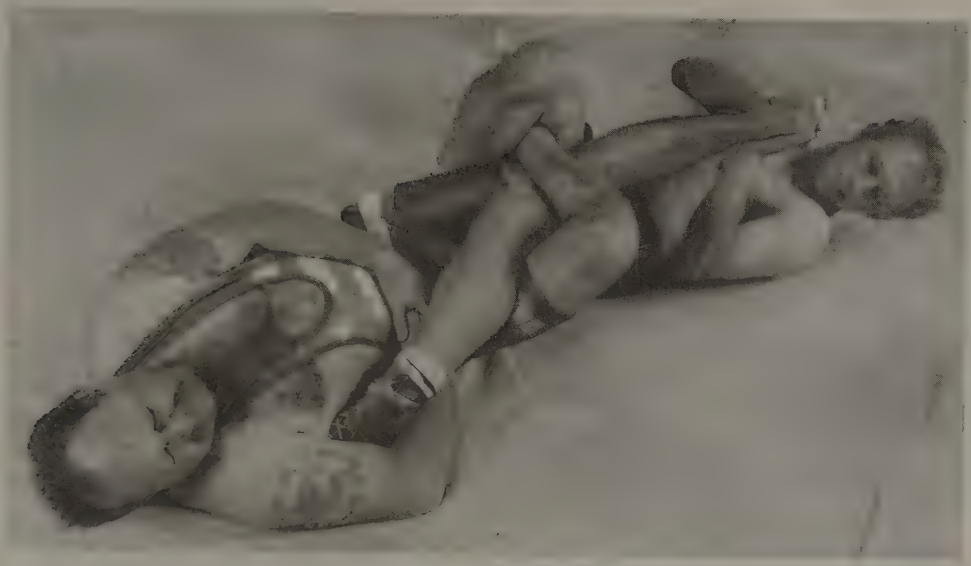


Figure-4ed Push Away Straight Leg Lock – LeBellian Series

Your left leg is between his legs as he tries to hook your left ankle. Figure-4 his legs by pushing his bent right leg over his straight left leg just above the knee. Hook his right instep with the bend in your right knee. To put pressure on his straight left leg at the knee, push his heel away from you with both of your hands.

Figure-4ed Straight Leg Lock Variation

Your opponent is on his back and you are sitting. His left leg is straight and his heel is resting on your right shoulder. As he tries to grab your left ankle, grab his right ankle bending his right knee over his straight locked left knee. Hook his right instep with the bend in your right knee. To put pressure on his straight left knee, pull his bent right

Figure-4ed Straight Leg Over Knee Lock Variation

Figure-4 his right ankle just above his straight left knee. Place your bent right knee over his right instep. Your left leg hooks his bent right leg, pressing down. To put pressure on his straight left knee, grab his left ankle with both hands and press up.

Standing into Face Down Straight Leg Bar Variation

While your opponent is standing slide your right leg between his legs and wrap it around his left leg above his knee. His left leg is trapped between your legs and the right side of your body. Scissor your legs together placing your left leg on top of your right instep. Wrap your right arm around your opponent's left ankle.

Straighten out your scissored legs holding his left leg close to your right side and upper chest, forcing the man to do a face fall. (Note: Your grip changes in each photo.)

When your opponent hits the mat, put your figure-4ed legs around his left upper thigh. Tuck your left instep under his left armpit. To put pressure on his straight locked left leg at the knee, grab his left ankle and heel and pull it close to your upper chest as you arch your body, raising at the hips.

Butt to Butt Straight Knee Lock Variation

Your opponent is face down and you are face up. Both of your legs are over his body. Your knees are squeezing his upper right thigh. Your hands are wrapped around his lower right leg, which is tucked in close to your right shoulder. To put pressure on his straight locked right leg at the knee, raise your hips as you lower his ankle downward with your right hand.

Butt to Butt Straight Knee Lock with a Scissors Variation

Your opponent is facing down and you are facing up. Get in as deep as you can as close to his buttocks as possible with yours. Your legs are figure-4ed around his right leg. To put pressure on his straight right leg at the knee, squeeze your scissored legs together. Arch your hips at his knee as you lower his ankle with both of your hands.

On His Face Figure-4 Leg Lock with Double Knee Spread

You're on your back. Your opponent comes toward you. Your right thigh blocks his right shin. Your right forearm blocks his left shin. Your left hand pushes his right knee away from you as you begin to roll to your right.

With your left hand, grab around your opponent's left calf controlling his left leg. Swing your left leg around the backside of your opponent. Your right leg trips his right shin. Your left leg is pushing the backside of both of his legs above the knee.

As you roll to your left, push your left leg against the back of the man's legs above the knee, tripping him over your right lower thigh.

As your opponent hits the ground on his face, keylock your legs together, placing your left instep under the bend in your right leg, squeezing your knees close together. As you do this, wrap your left arm around his left leg controlling it. As you push his right foot at the heel and ankle away from your body, the pressure is on his straight right leg at his knee.

Rolling into a Straight Knee Bar Variation

Your opponent is on his knees and you are on your back in foot and leg control. You are controlling his left elbow with your right hand. Using your left hand pull his head and the back of his neck toward you.

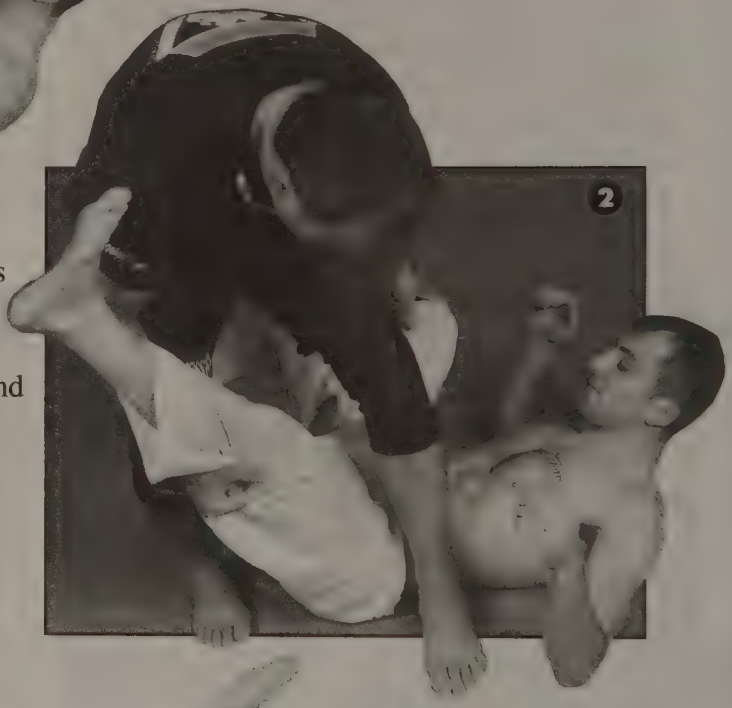
Swing your body around to the left side of his body, placing your bent right leg over his bent left arm as you switch grips. Press his bent left arm into his body with your left hand. Arch, forcing his left shoulder toward the mat with the bend in your right leg.

When your opponent begins his forward roll, switch hands and grab his left wrist with your right hand and grab his left ankle with your left hand. Place your right shin at his lower stomach and push to continue his roll.

As your opponent continues his forward roll, switch grips again by hooking his left ankle with your left forearm. Your bent right knee is buried in deep between his legs. If you want, you can spread his legs with your right hand. To put pressure on his straight locked left leg at the knee, arch your body, pulling his left ankle toward you as you shove your hips out right above his knee. A good variation, if you desire, is to let go of his right leg with your right hand. Bring your right arm into your chest. Place it on top of your left forearm to assist you in pressing his left ankle into your upper chest. Note: It is always nice to get in deep when attempting this hold. The amount of pressure that you put on his groin area with your right shin is entirely up to you.

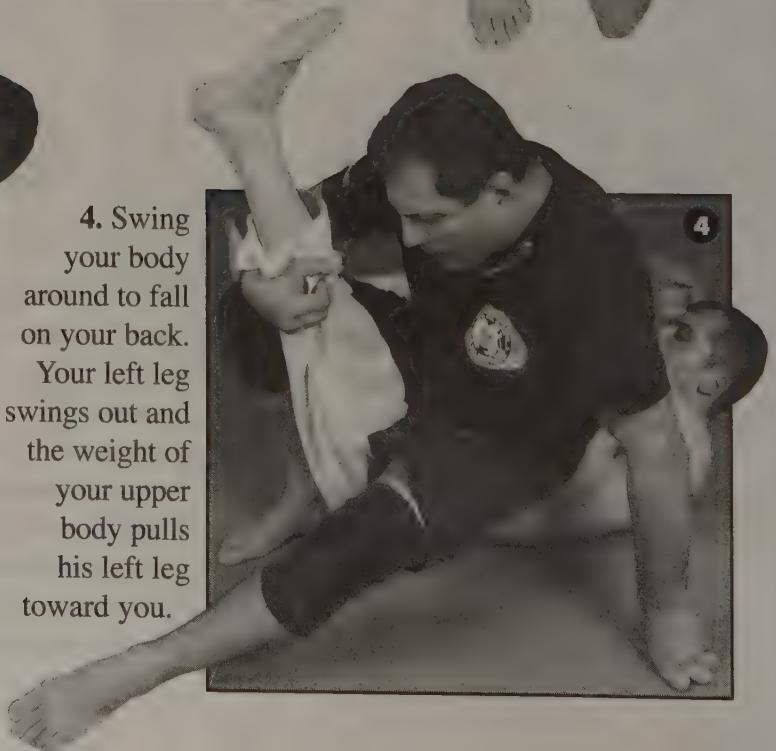
Countering Foot and Leg Control (The Guard) into a Straight Knee Bar

1. You're between your opponent's legs. Your right arm grips your opponent's left leg below the knee. Your left hand on his right knee and your left knee on the inside of his right thigh assist in spreading your opponent's legs.



2. Still gripping his left leg with your right hand step between his legs and over his body.

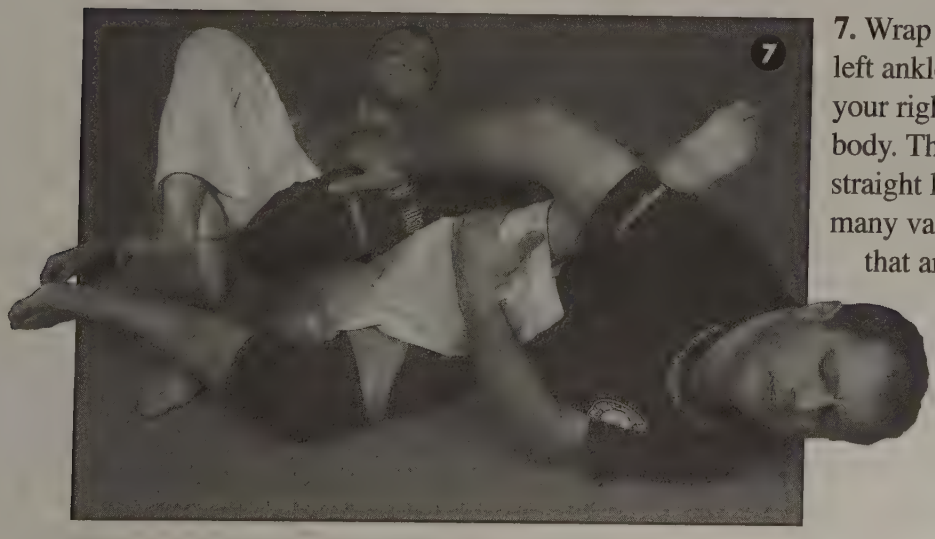
3. As you step over his left leg with your left leg, bend your right knee to the mat.



4. Swing your body around to fall on your back. Your left leg swings out and the weight of your upper body pulls his left leg toward you.

5. As you hit the mat hug your opponent's straight left leg at his lower calf and ankle. Scissor his legs and arch your body, shoving the middle part of your body toward his knee. To put pressure on his straight locked left knee push your scissored legs back, press your hips forward and pull his left foot toward your upper chest. This is an effective knee lock.

6. Another variation of grabbing the leg, push his straight left leg away from you with your left hand.



7. Wrap your right arm around his left ankle. Place your right hand on your right thigh and arch your body. The pressure is on his straight locked left knee. There are many variations of the same hold that are not in these photos. One being wrapping your arms around his straight locked left leg and continue to arch.

CHAPTER 10

BENT KNEE & HIP LOCKS

Double Knee Squeeze and Crank with Ankle Spread Variation on Your Back

Your opponent is on his back. You are on your left knee. He is attacking you with foot and leg control. Press his stomach with your right hand for an instant to aid you in swinging your legs forward until you are on your back, buttocks to buttocks.

Scissor his legs, keeping his knees together and grab the inside of his ankles with both of your hands. To put pressure on his knees, crank his legs by pushing his ankles outward and away from your body.

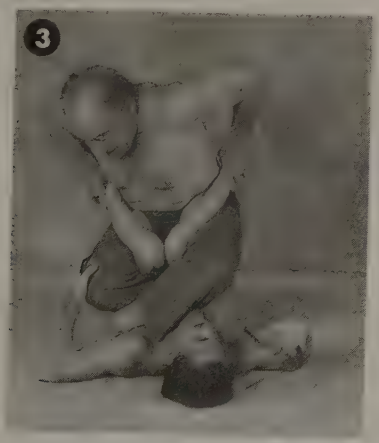
Figure-4 Leg Scissors and Single Knee Spread Variation

You and your opponent are on your backs, buttocks to buttocks. His ankles are on both sides of your waist. Figure-4 your legs around his lower thighs and squeeze his knees together with your inner thighs. Grab his bent right leg with both hands, your left hand at his right ankle. To put pressure on his right knee, crank it by pushing his right ankle away from you using both hands but mainly with your left hand. Note: The figure-4 leg scissors around his thighs is just a different foot and leg control position to keep his knees together.

Standing Double Knee Squeeze with Ankle Spread Variation – You Don't Have to Be Young to Go Over the Rainbow

Your opponent is on his back attempting foot and leg control. Your knees are bent and you are leaning forward. Your arms and legs are outside of his legs. Grab his fingers or the backs of his hands to control his upper body. If you can, grip his ankles underneath your upper arms.

Grab his right ankle with your left hand making it difficult for him to get away. At the same time, swing your right leg over his stomach placing your right foot on the right side of his body. If you want to crank his left knee at this point, go for it by using your stomach to crank his left lower calf to his outside. Keep his left knee in place with your right upper calf. The more you turn his left leg from the knee down, cranking it to his outside, the more pressure you put on his left knee.



Grab his left ankle with your right hand as you swing your left leg over his chest, placing your left foot over your right shin and on the left side of his body. Make sure you are leaning well forward. Press down on his ankles with your hands to make sure his legs are bent at a 90-degree angle. Get ready to squeeze his knees together with your crossed legs and to drop your left shin on his throat.

As you continue to lean forward, squeeze your legs together until his knees touch. To crank his knees, push his ankles away from your body. The more you spread his ankles apart, the more you crank his knees. If you will note in this photo, I am dropping my left shin on his throat. (One variation that you might add is to grab one ankle with both hands pushing it away from your body, putting pressure on just one knee.) If you happen to lose your balance and fall backward, make sure that you straighten your legs and tightly scissor them around his lower thighs. This will keep his knees together and you can continue this hold lying on your back.

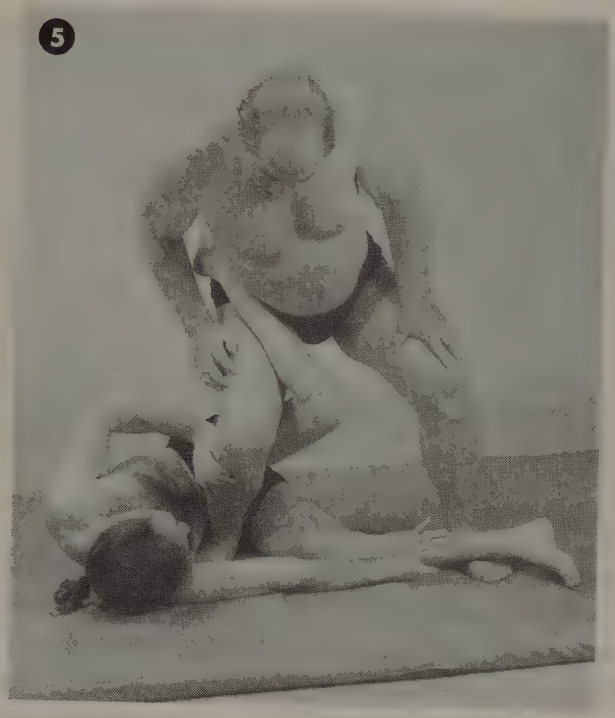
Tangle Foot Step-Over Knee and Hip Lock

Your opponent is on his back. While standing between his legs, grab his left ankle with your right hand and secure it against your right hip. Your left instep is shoved against the bend in your opponent's right knee, keeping his legs spread.

Your opponent is on his back. Your knees are bent and your body is leaning forward. Step over his body with your right foot and place it at the right side of his waist. Keep spreading his legs by maintaining your left instep against the bend of his right leg. Your right hand presses down on his left ankle, bending his leg at the knee.

Continue to keep his legs spread with your left instep. Grab the outside of his bent left knee with your left hand, shoving it down so his left hip will be close to the mat, making it difficult for him to roll as you secure his left ankle and calf close to your body. To put a finishing hold on his left knee and hip, crank his left knee outward by turning slightly to your left, always keeping a firm grip on his left ankle and knee.

Your opponent's left leg is hooked and grapevined around your right leg from the inside and between your legs which makes it difficult for him to slide it out. Unless you know his body belongs to you, I don't recommend you letting loose of his right leg with your hands (when you do this technique without your hands it is strictly a showoff move, but it still works).

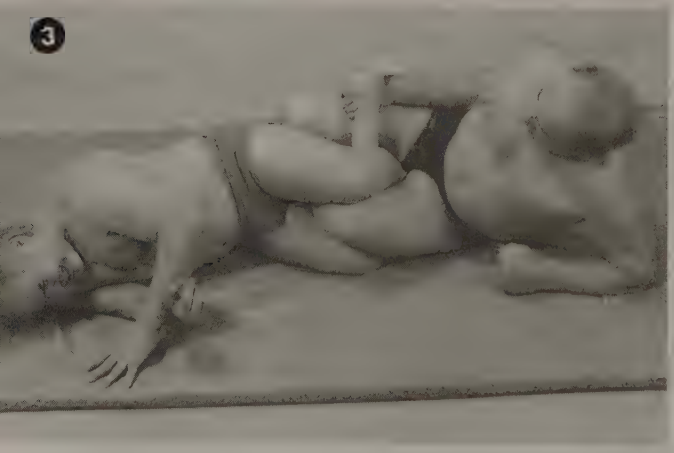


Drop your weight down by bending your knees. As you do, turn your body to your left, cranking his left knee, putting pressure on his left knee and left hip. Continue to keep his right leg spread with your left instep. LOOK MA! No hands!!!

Continue to keep his legs spread apart with your left instep. Your opponent's left shin is wedged between your right upper thigh and your stomach. Continue to crank his bent left leg to his outside by turning to your left. You may add to the leverage of this hold by grabbing his left knee with your left hand, pushing it down and toward your left upper thigh. The pain is strongly in his left knee and hip. (In this technique, you have a free right hand.) Be careful when practicing this hold as it is one of the more dangerous leg locks. You could rip the tendons and cartilage in the knee before he has time to submit.

Figure-4 Knee Bend on His Back Variation

Your opponent is on his back. You're standing. Your left leg is between his legs. Grab his right foot and ankle with both hands, wrapping his right leg around your left leg, then place his right ankle under the bend in his left knee. Prevent his left leg from straightening by placing it against your right shin, keeping it in a figure-4 position. Grab his right ankle with both of your hands and pull it up deep in the bend of his left leg.



We are switching our bodies around so you can get a clearer view of this technique. As you can see, his legs are still figure-4ed around your left leg. If you desire, you can figure-4 your legs for a more secure hold. Grab his right foot and ankle with your right hand and pull it toward your upper chest as you lower and push his left lower shin with your left upper thigh. There is pressure on his right leg below his knee, but the main pressure is on his bent left knee.

Fall to your back, swinging your right leg around the outside of his left leg. His right lower shin is now between your legs, wedged against your right upper thigh.

Here is the lazy man's variation. If you want both of your hands free, you can force your right thigh against his right ankle, securing his right shin even deeper into the bend of his left leg. Place your right foot over his lower stomach, using his stomach as a base. If you want to put even more pressure on his bent left knee, although it doesn't show it in this photo, you can continue this technique by rolling your opponent onto his face and stomach. You will be riding his bent left leg while sitting on his left shin. If you go this far, you will be on your knees but your hands will still be free. The pressure is on his bent left knee.

Indian Death Lock Variation

Your opponent is lying on his back scissoring your right thigh with his figure-4ed legs, the bend of his right leg is on top of his left instep. Place the instep of your right foot over the ankle and instep of his right foot.

After you place your right instep against your opponent's right instep, start to stand up, which keylocks his legs together.

To put pressure on his keylocked right knee, stand. Arch your upper body backwards, keeping your right knee straight, which should pull his buttocks over his right ankle. The more you force your leg back, the more pressure there is on this hold. If your opponent decides to sit up, you can easily push him back down with the palm of your right hand.

You can continue your Indian Death Lock by falling onto your left side on the right side of his body. To prevent your opponent from sitting up, use your left foot and heel underneath his chin to push him away and down, controlling his upper body. The more you straighten out your right leg the more pressure there is on his bent right knee.

Indian Death Lock Kick in the Face Variation

You never know what position you end up in, in this variation. You should be ambidextrous with your arms and your legs. Your left leg is between his keylocked legs. Make sure his right ankle is deep in the bend of his left knee. Your left instep is pressing against his left instep. Push his right knee with your left hand. Straightening your left leg puts pressure on his left knee.

From a Standing Indian Death Lock, fall to your right on the left side of your opponent's body. On the way down, see if you can put a notch in his chin with your right heel. If it doesn't work the first time, practice makes perfect. The pressure is on his bent left knee and possibly his jaw.

Tangle Foot Indian Death Lock & Foot in the Face Variation

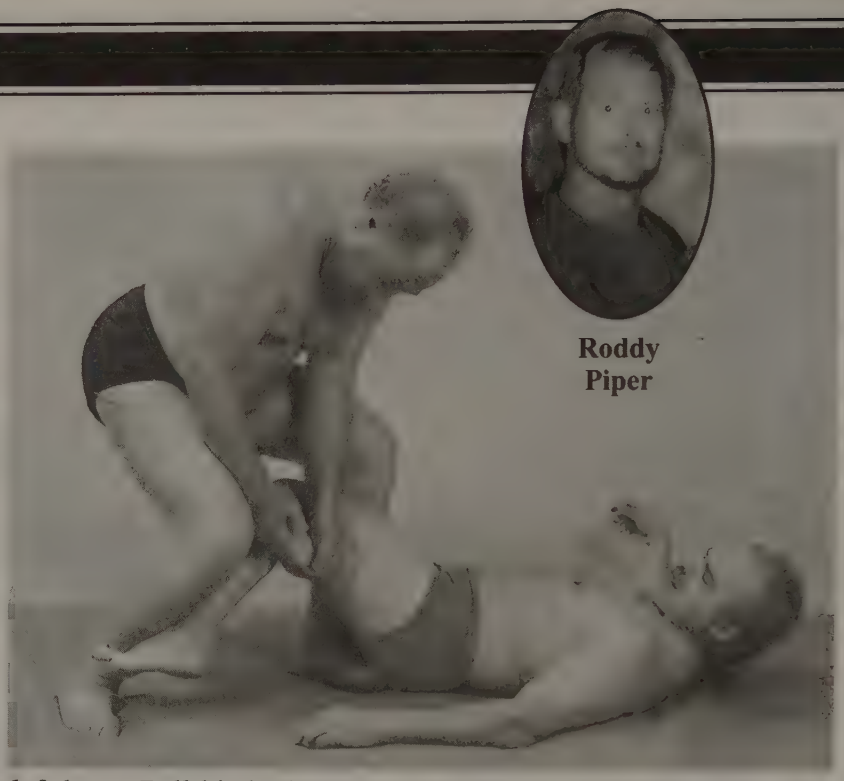
This is a tangle foot Indian Death Lock. Tangle foot means you are using the opposite leg from that which is generally used for the Indian Death Lock. Your opponent is on his back and you are facing him on your knees with your right knee between his legs. Figure-4 his legs by wrapping his bent right leg around the back of your lower right thigh. Tuck his right instep in the bend of his left knee.

Wrap your right instep around your opponent's left instep and stand up. As you stand up, straighten your right leg as you lean back. The closer you push his left heel towards his hips, the more pressure there is on his bent right knee.

Fall to your left on his right side as you continue to shove his left instep with your right instep toward his hips. The pressure continues to be on his bent left knee.

The easiest and best way for your opponent to take the pressure off his bent left knee, is to sit up. You may counter this move by shoving your left heel under your opponent's chin. This will prevent him from sitting up. If he has an attitude problem, you may force your left heel underneath his chin with more authority.

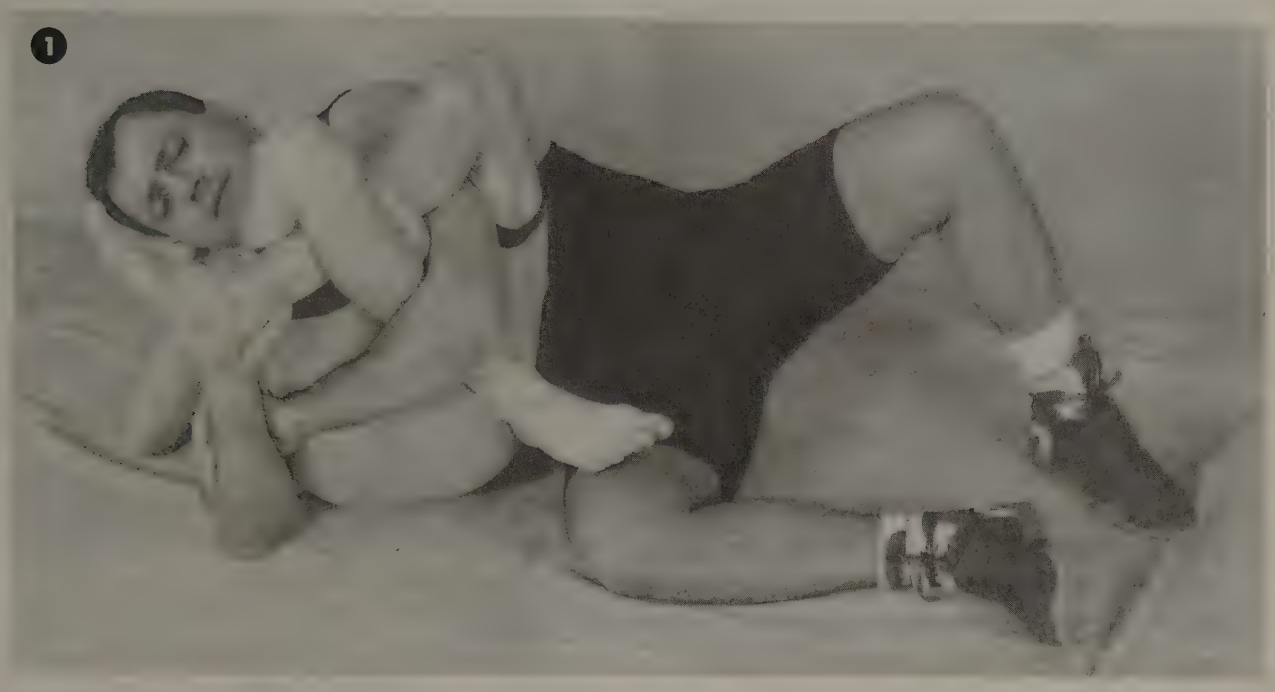
Tangle Foot Indian Death Lock Two Hands Variation – The Rasslin' Roddy Piper



This is a tangle foot Indian Death Lock. Tangle foot means you are using the opposite leg from that which is generally used for the Indian Death Lock. Your left leg is between his legs. Your opponent is on his back and you are standing. Grab his right ankle bending his right knee and placing his right instep underneath the bend in his left knee. Your right lower shin is against your opponent's left instep. To put pressure on his bent left knee, use both hands and lift his right ankle and foot pushing it deep in the bend of his left knee. Pull his body toward you by his right ankle, this will force his left heel closer to his hips. Help to force his left heel toward his buttocks by forcing your right shin against his left instep. The closer his left foot and ankle are forced toward his hips the more pressure there is on his bent left knee.

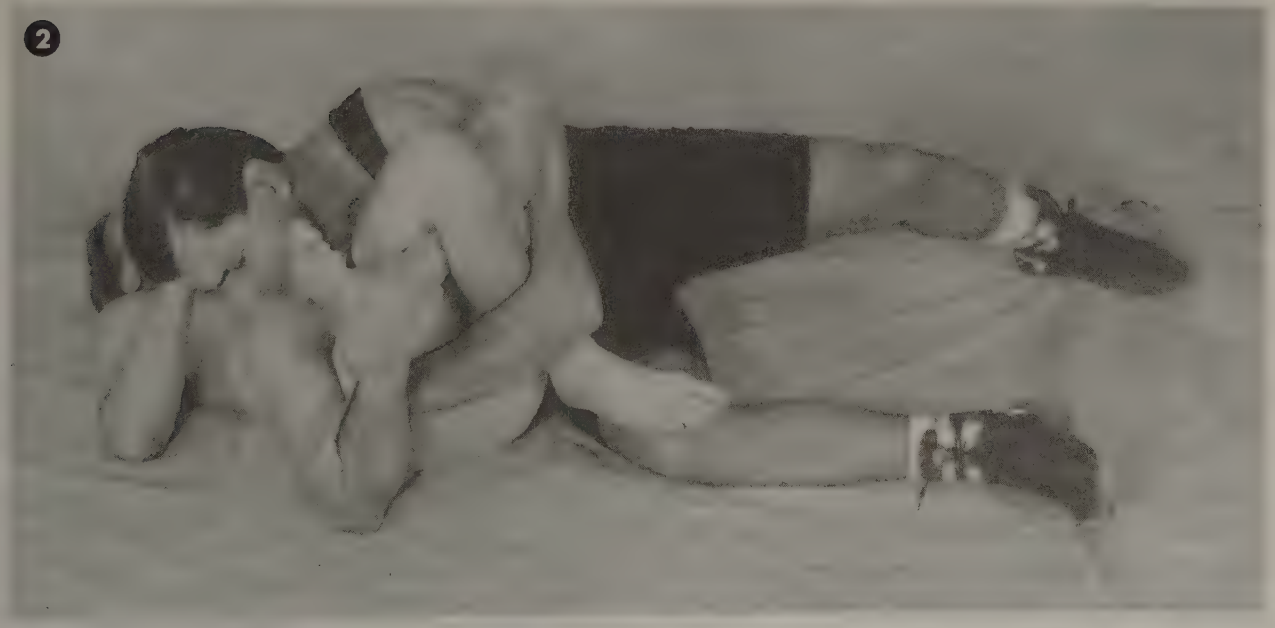
Tangle Foot Indian Death Lock with an Ankle Crank Variation – The Grapplin' Roddy Piper

With his legs figure-4ed around your right leg, secure his left instep with your right instep, securing his right ankle underneath his bent left knee. To put pressure on his right ankle, put both hands on the blade side of his right foot and lift. Your right instep keeps pressure on the outside of his left instep and ankle. Your right foot is jammed against the mat as a base while you straighten your right leg and push his right calf away from his waist. The more you straighten your right leg and force it backward, the more pressure there is on your opponent's bent left leg at his knee.



Keylocked Legs with Keylocked Arms Variation

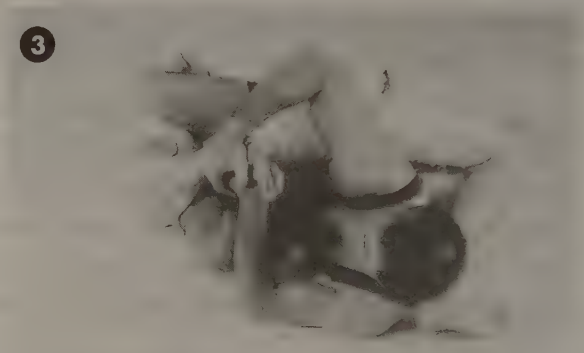
This hold is sometimes called a folded knee squeeze from on top. Your opponent is on his back and you are on your right side with your weight on his stomach. He keylocks your left arm with his legs. Wrap your left forearm around his right lower shin. Grab his left ankle with your right hand and keylock your arms by placing your left palm on your right wrist. His legs are bent and in a keylock position. Your arms are bent and in a keylock position.



To put pressure on his bent right knee, push off with your legs as you shove his right heel toward his buttocks with your left forearm.

Figure-4 Knee Bend Variation

Your opponent is on his knees trying to top you. You are laying on your back. Grapevine your opponent's left leg with your left leg. Hook your left instep in the bend of your right leg and figure-4 your legs. Lift his right leg up at his right lower thigh with your left hand in an effort to move your body underneath his right leg. Your legs are figure-4ed around his left leg. You are underneath his right leg reaching for his left ankle. The back of your neck and head are pushing against his right lower calf.



Note: Your left calf is deep in the bend of his left leg. Grab his left ankle and pull it close to your upper chest, putting pressure on his left knee.

Figure-4 Knee Crank with an Ankle Twist

Although this technique looks like a figure-4 knee bend variation, in addition to being a knee lock it is an ankle twist. You're underneath your opponent's right leg. Your legs are figure-4 keylocked around his left leg. Pull and bend his left leg over your left shin. You not only have pressure on his left knee but in this photo you are twisting his left ankle by grabbing the blade side of his foot and twisting it as you pull it toward your upper chest. The pain is in his left ankle and also in his bent left leg at the knee.

Reverse Indian Death Lock from the Bottom
Two Arms Under His Arms

You are on your back and your opponent is on top of you, chest to chest. Reach under his arms and around his back, locking your hands together. Your right foot goes over the back of his left knee and under your left calf. Your left leg is between his legs. Your left foot is pressed against the instep of his left foot. To apply pressure to his left knee and calf, straighten your legs while keeping a tight grip around his back.

Reverse Indian Death Lock from the Bottom
Two Arms Over His Arms

You are on your back and your opponent is on top of you, chest to chest. Reach over his arms and around his back, locking your hands together, trapping his arms against his body. One of the things he can't do if his arms are trapped against the sides of his body is put his hands on your face. Your right foot goes over the back of his left knee and under your left calf. Your left leg is between his legs. Your left foot is pressed against the instep of his left foot. To apply pressure to his left knee and calf, straighten your legs while keeping a tight grip around his back.

Short Leg Scissors Variation

Your opponent is on his back. Jam your left wrist and forearm in the bend of his left knee. Step over his left instep with your left leg, controlling his bent left leg. Your right palm pushes his right knee away spreading his legs.

Fall on your back as you grab your left hand with your right hand (preferably in a 3-finger grip). The bend in your left leg jams against his left lower shin. Your right foot crosses over his stomach, pushing his right arm out of the way if necessary.

Keylock your legs by placing your bent right leg over your left instep. To put pressure on his left knee, squeeze your legs together shoving his left heel toward his buttocks. Hug your arms close to your chest and lean back. It is your back that does the pulling, not your arms. The pressure is on his bent left leg at the knee.

Red Bastien

Figure-4 Tangle Foot Knee Lock, Opponent Face Down – Wrestler Red Bastien

He's on his forequarters. From his left side shove your left leg between his legs and grapevine his left leg. With your right hand secure him around his waist, controlling his upper body.

Keylock your right leg over your left. Hook his left instep with your right instep. Begin to straighten your scissored legs. Fall on your left side. Continue straightening your scissored legs tighter, this will force him from his hands and knees to his stomach. With your right hand push his body away from you. The pain and pressure are on his left upper calf, knee and left hip.

Figure-4 Tangle Foot Knee Lock Variation, Opponent Face Up

Your opponent is on his back. You are on your left side and on the right side of his body. Shove your right leg under his right calf and between his legs. Grapevine his right shin with your left calf. Use your right hand to help control his right leg.

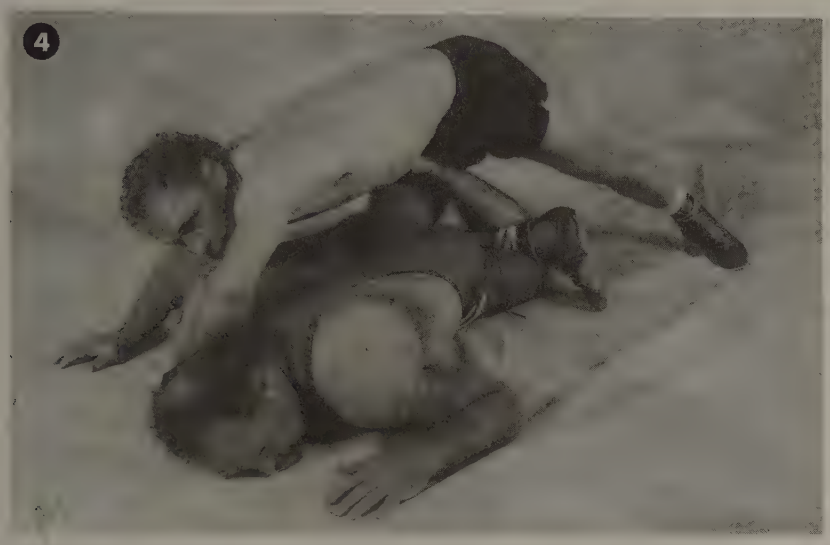
Figure-4 your right calf with your left instep. Hook his right instep with your right instep. Straighten your scissored legs as you push his upper body away from your upper body with your left hand. As you straighten your figure-4ed legs, the pain is in his right calf and knee.

Step Over Knee Lever Variation – Nick's "Trick" Bockwinkel

Your opponent is standing. Either fall to your back or find yourself in this position. From between his legs wrap your right leg around his left upper thigh. Your left foot pushes his right thigh just slightly above the knee to spread his legs. As you trap his left ankle with your right wrist, force him to his stomach by pushing the back of his left thigh with your right lower calf.

The pressure of your right leg pushing the back of his left knee forces not only his left knee but also his upper body toward the mat. As you force his bent left knee toward the mat with your right lower calf, you are securing his left instep deep in the right side of your upper thigh and hip.

From a sitting position swing to a half kneeling position. Your lower stomach and right hip are pushing against his left instep. Make sure your right ankle is deep in the bend of his left knee.



Maintaining control of his bent left knee with your right ankle and lower body, fall forward grabbing under his right armpit with your right hand and over his shoulder with your left arm. Clasp your hands together and pull yourself forward. This will give you control of your knee lever.

At this point, place your left foot against your right ankle and push, forcing your right ankle and lower calf deeper in the bend of his left leg. Squeeze your hands and arms toward your chest and force your face against his right shoulder. Force his left ankle toward his buttock with your right upper thigh. The pressure is strongly on his bent left leg at the knee.

At this point you have a very good bent knee lock, but the more variety of units you can put pain on, the worse he'll feel and the better you'll feel. Slip your left forearm in front of his throat and grab your left wrist with your right hand. Pull your left arm toward your face with your right hand. When you wrap your arms around your opponent's neck, using it as a handle, you are just distracting him from your knee lever attack by giving him claustrophobia. The pain is in his neck and bent left leg at the knee.

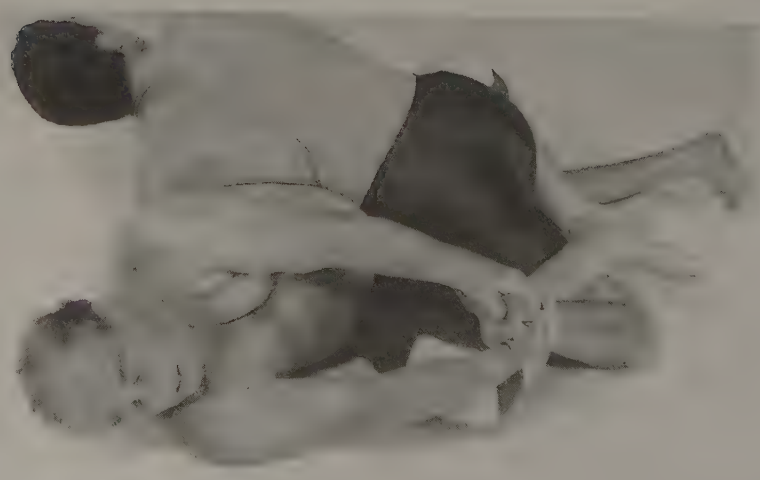
Leg Hook into an Inside Knee Crank Variation – Buddy Joe "The Hooker"

Your opponent is on his hands and knees. You're in a sitting position on the left side of his body with your left arm draped over his back. Shove your left leg between his legs and wrap it around his left lower thigh and resting on his left upper calf. Figure-4 your legs in a tangle foot position. Hook his left instep with your right instep.

Your right instep raises his left instep off the mat. Grab his left ankle and pull it toward your upper chest. Your left ankle is deep in the bend of his left knee. The more you pull his left instep toward his buttocks the more pressure there is on his left knee. If you put your right foot on your left ankle and push it deep into the bend of his left leg as you pull his left instep, you will create even more pain at his left knee.

Foot and Leg Control and Outside Knee Crank

Using foot and leg control wrap both of your legs around the outside and back of his legs while you're on your back, which controls his lower body. Scoot your upper body out and to the left side of his body as you grab his left foot and ankle. Your right shin and ankle are deep in the bend of his left knee. You're pulling his left foot toward your stomach. The pressure is on your opponent's left leg at the knee.



Bent Knee and Neck Crank

Your opponent is on his back and you are on his left side. Reach under his bent right leg and grab his left ankle. Pull his left leg toward the outside of his right thigh. Place your left upper calf over his right instep. Grab his right wrist with your left hand. Shove your right upper forearm against the left side of his face causing pain to your opponent's jaw. This should make him lift his right arm over his head to escape the pressure against the left side of his jaw.

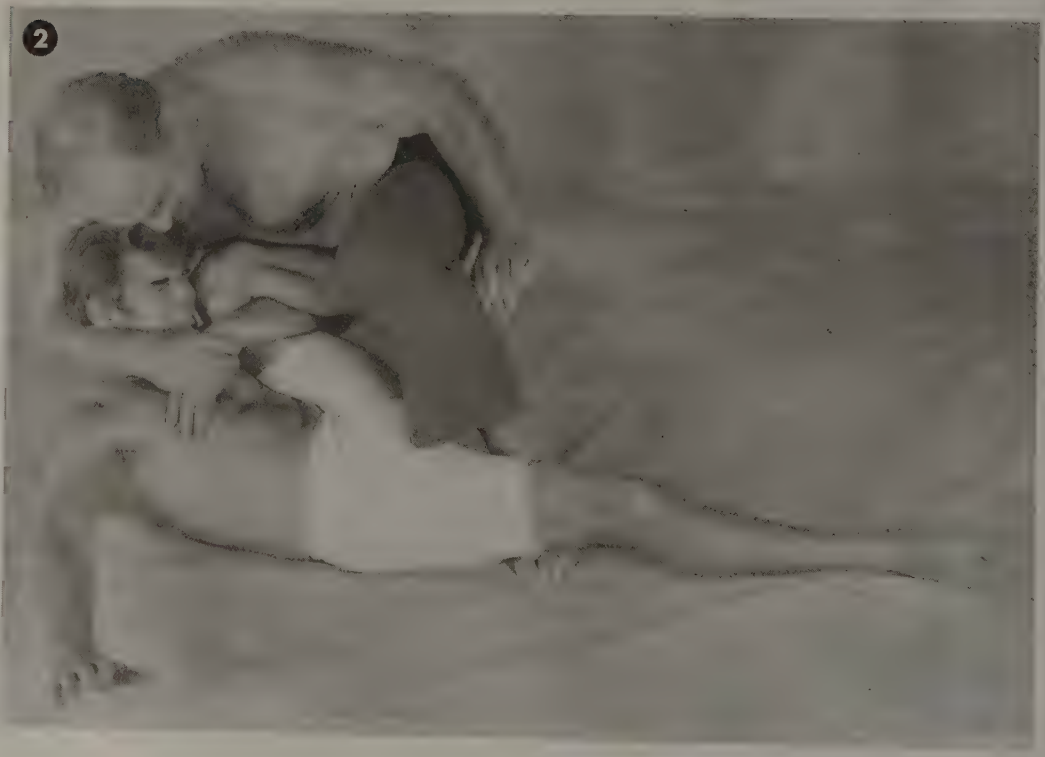
As your opponent raises his right arm over his head, let go of his right wrist and grab his right triceps from behind his neck and head.

Pull at his right triceps with your right hand forcing his bent right arm well behind his head and neck. As you pull his right arm, you are putting pressure on his right shoulder. Force your right forearm against the back of his head and crank his head toward his waist, putting pressure on his neck. Your left wrist is deep in the bend of his right knee and you are grabbing his left ankle with your left hand. Your left leg forces his right instep downward to add pressure to his bent right leg at the knee.

Short Leg Scissors from the Outside Using Opponent's Arm – Lebellian Series

Your opponent is on his back and you are kneeling on the left side of his body. With both hands grab his left hand and wrist and pull his left arm deep into the bend of his left knee. His left instep is caught under your left lower thigh. Your left instep is under his right upper thigh.

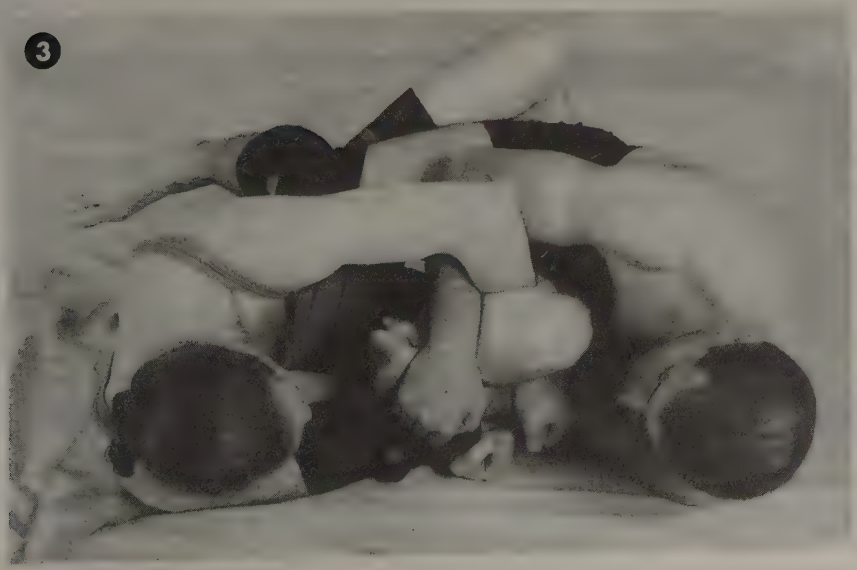
Your left hand holds his left wrist securely so you can let go with your right hand. Wrap your right arm around the back of his head and neck so you can again grab his left hand and wrist with your right hand. Now you can let go of his left wrist with your left hand and place it on his left instep in order to shove his instep down. The more you shove down on his left instep, the more pressure there is on his bent left leg at the knee. If he tries to escape by straightening his left leg, it will force his head to bend forward and he will put a neck crank on himself.



Short Leg Scissors Using Your Opponent's Own Arm Variation – LeBellian Series

You are standing and your opponent is on his back. His legs are between your legs. He is trying to establish foot and leg control. Your left hand reaches under his right knee from the outside and grabs his left wrist. Pull his left wrist and lock it under his bent right knee. Your right hand grabs his right wrist and presses it against his chest to control his upper body.

Once you have pulled his left arm and placed it under his bent right knee, take the slack out. Keep his left arm snug against the back of his right knee with your forearms. Using the inside of your upper thighs as a base, curl your forearms upward against his left wrist and forearm. Press the instep of his right foot toward his buttocks with your inner thighs. Make sure your hands are in a 3-finger grip or suitable hand grip. The more you curl his left wrist and forearm toward your upper body as you squeeze his right heel toward his buttocks, the more pain he feels in his bent right leg at the knee.



If you desire, and your hold is secure, fall to your left side using your legs for foot and leg control. His left arm is still stuck deep into the bend of his right leg. Squeeze his right heel toward his right upper thigh (bending his leg even more) as your inner thighs push his right instep toward his buttocks. The pressure is on his bent right leg at the knee.

Short Leg Scissors Using Your Opponent's Own Arm with Foot and Leg Control – LeBellian Series

Always be ambidextrous. Learn your techniques from both the right and left sides. In this photo we are using the left leg with the right arm. You have pulled his right wrist with your right hand deep in the bend of his left leg. Your left leg is controlling his right leg from the inside. Using your locked hands as a base, which are wrapped around his left thigh, push your buttocks against his left instep, which presses his heel against his left upper thigh. To put the ultimate pressure on his bent left leg at the knee, push his upper body back with your right foot at his left shoulder. At the same time, squeeze and curl your arms against his right forearm and wrist forcing his forearm and wrist toward your upper chest.

Gene's Facing Short Leg Scissors with Opponent on His Back

Your opponent is attempting to control your lower body with his legs. His right leg is on the outside of your left leg. His bent left leg is between your legs. Keylock his left leg as deep as you can. Your left wrist should be deep in the bend of his left knee. His left instep is in between your legs. With your keylocked hands, raise his left knee in the air getting his buttocks off the ground.

Swing your bent left leg over his left upper thigh as you fall on your back. Keylock your legs together. Switch the grip of your hands from keylock to 3-finger grip, palm to palm. This means grab your left hand with your right in a 3-finger grip. Scoot your butt close to the small of his back, forcing his left heel against his buttocks. As you pull your arms close to your upper chest it puts a great deal of pressure on his bent left knee.

Gene's Facing Short Leg Scissors with Opponent on His Stomach Variation

The easiest time to get this hold is when you are going for a straight leg lock when your opponent is on his stomach. He powers out of your lock by bending his right knee. Slide your left wrist down his calf to the bend in his right leg. Take advantage of this by throwing your bent left leg, which is between his legs, over his bent right knee and hook his right instep. Figure-4 your right leg over your left instep. Grab your left wrist and hand with your right hand, palm up. To put pressure on his right knee squeeze your legs together, forcing his right heel toward his buttocks, and arch pulling your left hand with your right toward your upper chest. The pain is in his bent left leg at the knee.

Short Leg Scissors with Keylocked Arms on Your Side

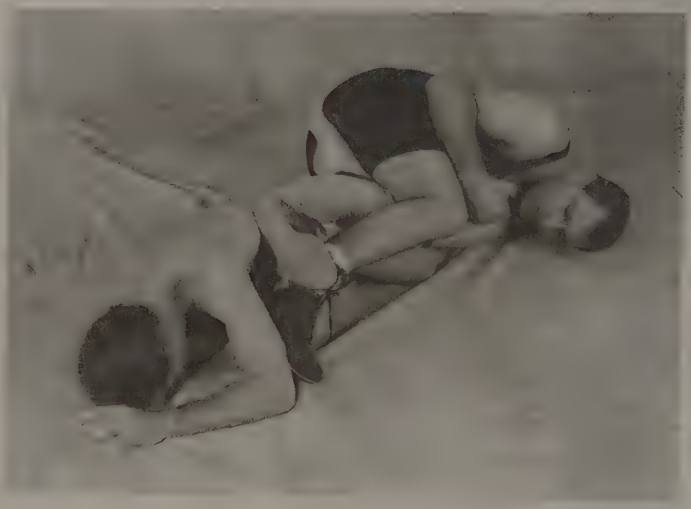
You are standing. Your opponent is on his back with his left leg between your legs (1). Place your left forearm deep in the bend of his left knee. As you place your left hand on top of your lower right biceps place your right hand on his stomach to keep his hips down (if you put your right arm instead of the left under his knee, he may kick your hands apart with his right foot). As you start to fall backward dragging his left leg with you, place your left foot over his right thigh before your shoulders and the left side of your body hit the mat.

As you are falling toward the mat, keylock your hands around the bend in his left knee. The back of your right thigh presses against his left instep forcing his body to turn face down, starting to put pressure on his bent left leg at the knee.

Scissor your legs together shoving his left heel against his buttocks. You can use foot and instep scissors (as we're doing in the photo), instep and Achilles tendon scissors or figure-4 your legs. Any one of these scissors will do the trick. The closer you get his heel to his butt, and the more you pull his left knee toward your chest, the more pain there is in his bent left leg at the knee.

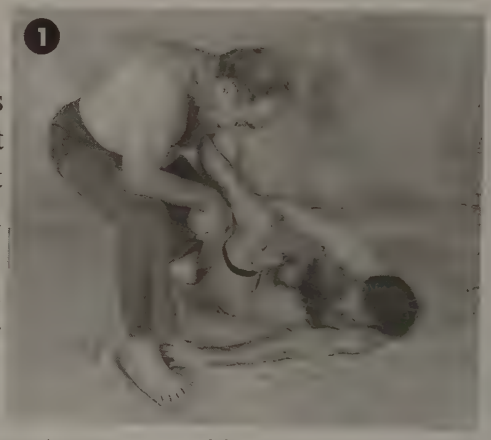
Short Leg Scissors One Arm Pull Variation

The difference between this technique and the keylock variation is you don't keylock your hands around the bend in his knee. Your left arm is in the bend of his left leg at the knee. Grab your left hand with your right hand. Your legs are scissored around his left leg. To put pressure on his bent left leg at the knee, use your buttocks and your scissored legs to shove his left heel toward his left upper thigh. Arch your back and pull his bent left knee with your gripped hands toward your upper chest. The pain is in his bent left leg at the knee.



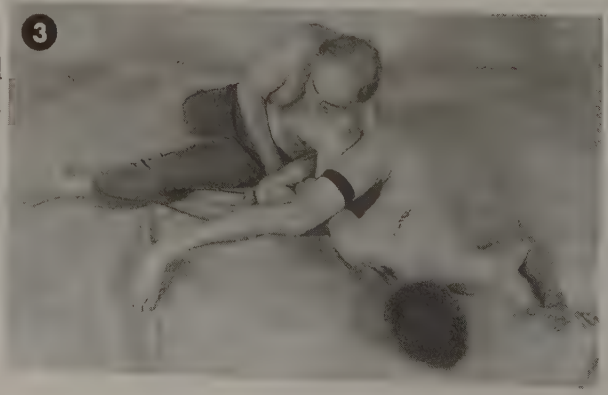
Short Leg Scissors Using His Arm into a Side Scarf Hold Down – LeBellian Series

Your opponent is on his back. You're crouching on the outside of his left leg. If he reaches his right arm between his legs to grab your left leg, quickly snatch his right wrist with your right hand and pull it underneath the bend in his left knee. His left ankle is caught between the left side of your upper chest and the inside of your left arm. Reach your left hand underneath his right forearm and grab his left thigh with your left hand, jamming his right forearm even deeper against his left knee.



Turn your opponent over onto his stomach by forcing your left forearm against his right forearm. He's rolling to his left and onto his stomach. His left instep is caught underneath your left armpit. Continue to hold his right wrist with your right hand. Jam your left lower biceps against his right forearm, ensuring that his right lower forearm will be deep in the bend of his left knee. Start to lean back, beginning to put pressure on his bent left knee by pressing his left heel against his buttocks with the left side of your upper body. In this position, you have a painful hold down.

To add more pain to your short leg scissors side scarf hold down, lean back. Your left deltoid is pushing and controlling his right leg. Your legs are spread for balance as you shove his left heel into the back of his upper thigh. In addition to a great deal of pain on his left knee, you also have an interesting hold down.



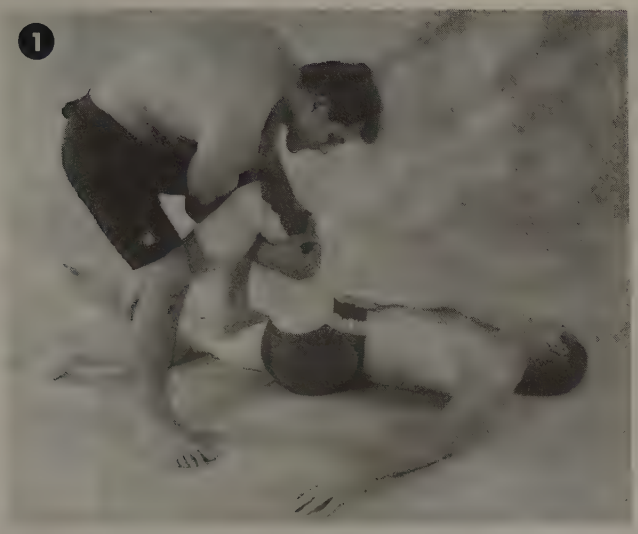


Figure-4 Short Leg Scissors Arm Between the Legs Grab and Back Fall Variation

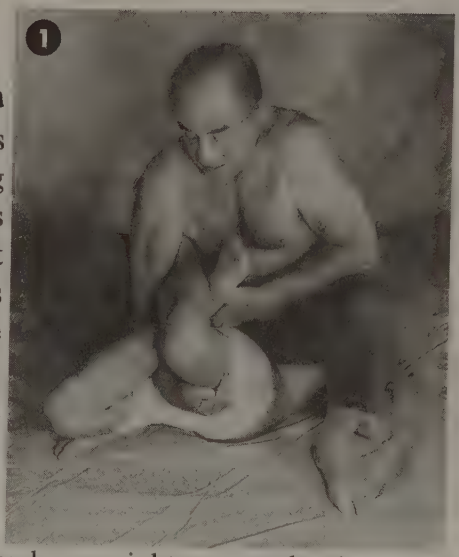
Your opponent is on his back and you are standing. His left leg is between your legs. Try to spread his legs by placing the sole of your left foot above his bent right knee and push. Your right wrist is tucked deep in the bend of his left leg, from the inside out. Wrap both hands around his left lower thigh as you get ready to step over with your left foot.

Swing your left leg over his stomach as you turn your back to your opponent. Your right wrist is deep in the bend of his left leg. Grab your right hand with your left. Start to pull toward your chest. The bend in your right knee is forcing his left instep toward his buttocks. The pressure now is on his left leg at the knee.

As you fall on your back on his left side, figure-4 your legs together placing your right instep under the bend in your left knee. Tighten your figure-4ed legs as you pull your right hand with your left toward your chest. The pain is in his left leg at the knee.

Once you have a figure-4 short leg scissors, keylock your legs by bending your left knee around your right instep. Switch from a closed, full hand grip to a closed 3-finger grip. Tighten your keylocked legs which will help force his left heel toward the left side of his buttocks. Using your left hand, pull your right hand, which is deep in the bend of his left knee, toward your upper chest. The pain is in his left leg at the knee.

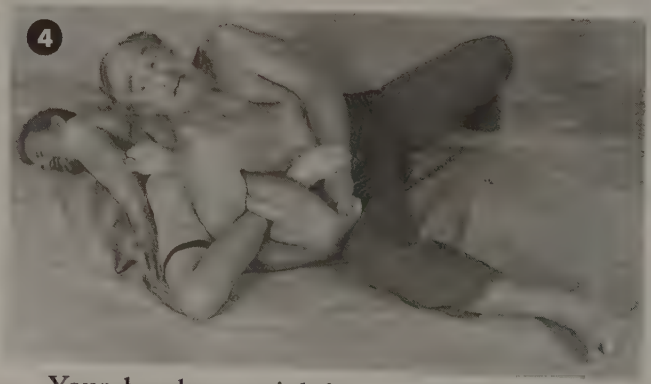
Folded Knee Squeeze into a Side Pin Variation



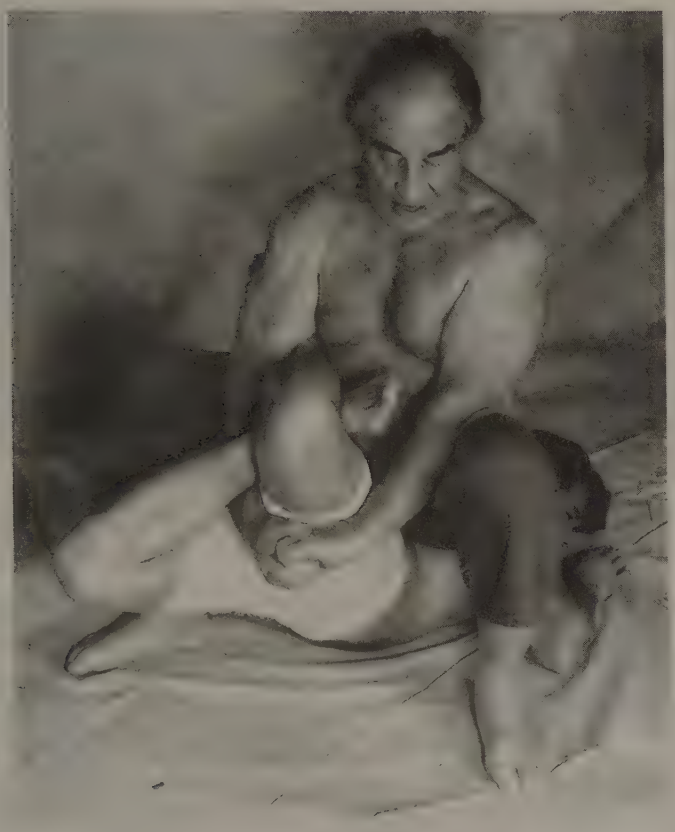
Your opponent is on his stomach. You are sitting on his lower back. His knees are bent. Your left hand pulls and shoves his left instep deep into the bend of his right knee. His right instep is hooked underneath your right armpit. As you continue to pull and control his left ankle with your left hand, your right arm reaches between his bent legs and hooks his right thigh. Note: In another variation of the Folded Knee Squeeze, his right instep is under your left armpit. Both of these variations work. Some people think that they get more leverage under the left armpit and some think that they get more leverage under the right armpit. It's up to you. The reason that I put his right instep underneath my right armpit in this variation is because it gives me the opportunity to switch from a Folded Knee Squeeze into a Folded Knee Squeeze and a Side Pin hold down.

Clasp your hands together and pull against his right thigh, which helps lock his left ankle in the bend of his right knee. Force his right ankle toward his buttocks with your right arm and armpit. The pressure is on the small of his back and bent right leg at the knee.

Your hands are still clasped together. If you're tired of sitting on your opponent's back, still holding a firm grip, shove your left leg way back and scoot your body over his back and onto the mat until you're sitting on your hindquarters. Move to your left and end up on the right side of his body. If you had this hold around his neck and head, you'd call it a Side Scarf Hold. Since this hold is not around his head and neck, only his legs, you call it a Knee Squeeze and a Side Pin.



Your hands are tightly gripped, keeping his right heel against his buttocks. You have a nice hold down. If you arch backwards and pull his bent right knee off the mat, you not only put pressure on the small of his back but also on his bent right leg at the knee.



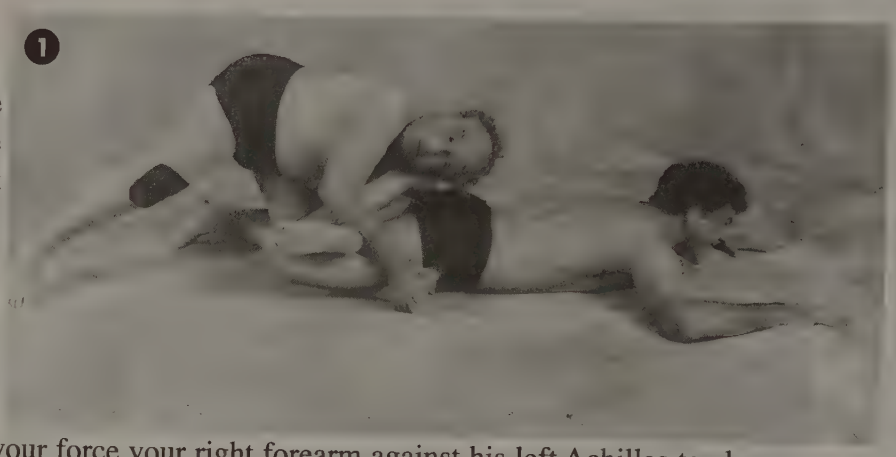
Folded Knee Squeeze with a Back Breaker Variation – The Bill Goldberg

Your opponent is on his stomach. You are sitting on his mid to lower back. His legs are keylocked. His left instep is hooked in the bend of his right knee. His right instep is tucked under your right arm and armpit. Your hands are gripped together around his right thigh. Your right forearm is forcing his left instep deep into the bend of his right leg. To put the primary pressure on the small of his back, pull his right thigh toward your chest as you lean backward, folding the small of his back. Although this might look similar to the Folded Knee Squeeze Variations, which are in the category of bent knees, this is not a bent knee hold because it works its way up the back. One main difference is that you are sitting a few inches closer to his head (very few). The reason you are doing this is although you have a knee lock (as in the Folded Knee Squeeze), your primary hold is a back breaker technique.

Folded Knee Squeeze with a Back Breaker and a Neck Crank Variation

Maintaining your grip around his right thigh, scoot your butt (not your legs) just a little closer to his shoulders. At this time there is a little bit of pressure on his right knee and a little bit of pressure on the small of his back. As you squeeze your clasped hands toward your chest and lean back, the main pressure switches from his right knee and the small of his back to his neck. As you pull back with your locked hands, which arches his back, forcing his head to the mat, his neck will crank backward, putting a tremendous amount of pressure on his neck. This is a very dangerous hold. Practice it slowly with safety being the first order of business.

From Behind Folded Knee Squeeze Variation



Your opponent is on his stomach. You are behind him. Grab his left ankle and force it in the bend of his right knee. Your left arm is between his legs and your left hand is on the right side of his right thigh. Your right hand grabs your left in a 3-finger grip. The left side of your head and neck is your third arm, which pushes his right instep toward his buttocks. Start to squeeze your arms toward your chest as your force your right forearm against his left Achilles tendon forcing his left ankle deep into the bend of his right knee.

Your right forearm is forcing his left ankle deep in the bend of his right knee. You still have your arms wrapped around his right thigh in a 3-finger grip. To put pressure on his bent right knee, push the left side of your face and neck against his right instep. As you squeeze your arms toward your chest, the weight of your upper body forces his right instep toward his buttocks. When this happens, often his right knee will come off the ground. This is all right. The pressure is on his bent right leg at the knee.

Folded Knee Squeeze Boston Crab Variation

Your opponent is on his stomach and you are sitting on the small of his back. Your weight is distributed on your right knee and left foot. Shove his left instep deep into the bend of his right knee. Clasp your hands together around his right thigh forcing his left ankle deeper into the bend of his right knee with the use of your right forearm. His right instep is hooked underneath your left armpit. Force his right instep toward his buttocks by hugging your gripped hands toward your upper chest. If his lower body is off the ground, that's okay. The pain is on his bent right leg at the knee.

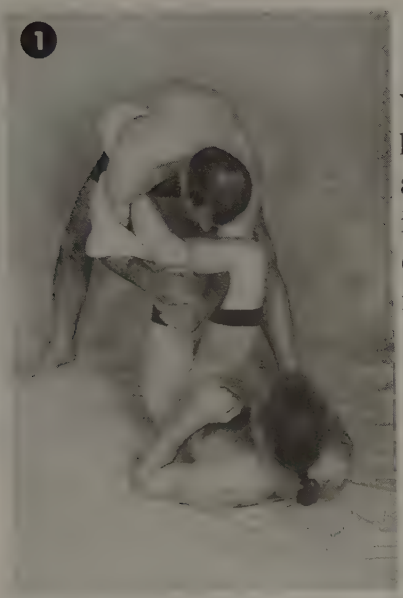


Figure-4 Leg Lift Variation

Your opponent is on his back and you are crouching, facing toward his chest. Grab his bent right leg at his ankle and place it under the bend in his left knee. His left instep is caught under your right armpit. Place your arms around his bent left leg and pull his left thigh close to your upper body.

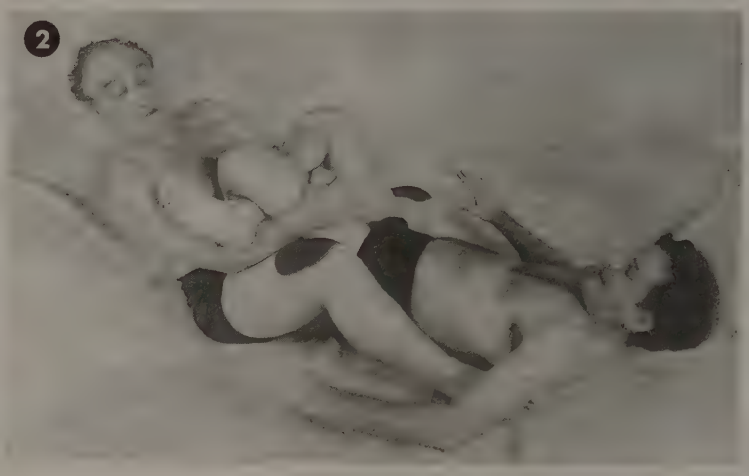
Continue to pull his left thigh against his figure-4ed legs using his right upper calf and lower calf as a handle. Pull his body close to your upper body. Start to lift your opponent off the ground.

Once your opponent's back is off the ground, he's in trouble. As you lower his left instep with your right armpit and lift his bent right leg against the bend in his left knee, the pressure is on his bent left leg at the knee.

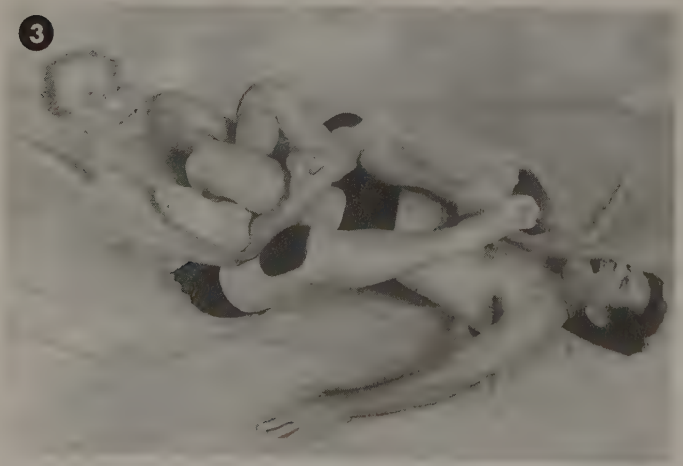
The difference in this photo is the grip. Instead of using a two hand grip, you are using a 3-fingered grip. It is just a matter of preference. Lean back to counter balance your opponent's weight. The more you lean back, the more pressure there is on his bent left leg at the knee. If he tries to grab you with his hands, bounce his legs and his upper body should fall backwards. If you tire of holding your opponent up, drop him to the mat, and you are in position to go directly into a figure-4 bent knee lock. You can also turn him onto his stomach, as you are already in one of the folded knee squeeze series.

Figure-4 Bent Knee Lock Variation – The Bobby Bass

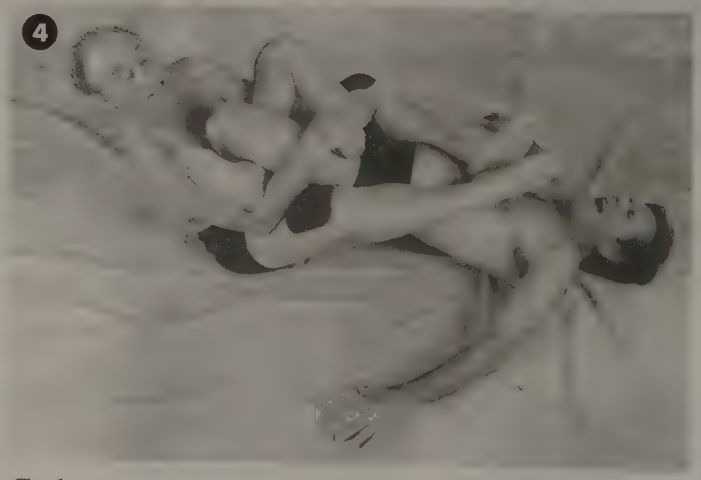
You have just dropped your opponent on his back and you are standing. His ankle of his bent right leg is in the bend of his left knee. Secure his left shin against your lower stomach area so that his left instep is stuck between your legs. Your left arm is shoved between both of his legs. Both of your hands are around his left leg and gripping on top of his left thigh.



Fall backward into a sitting position and force his right ankle as deep as you can into the bend of his left knee with both of your forearms. His left instep is hooked under your left upper thigh. Lock your hands together and squeeze your knees together.



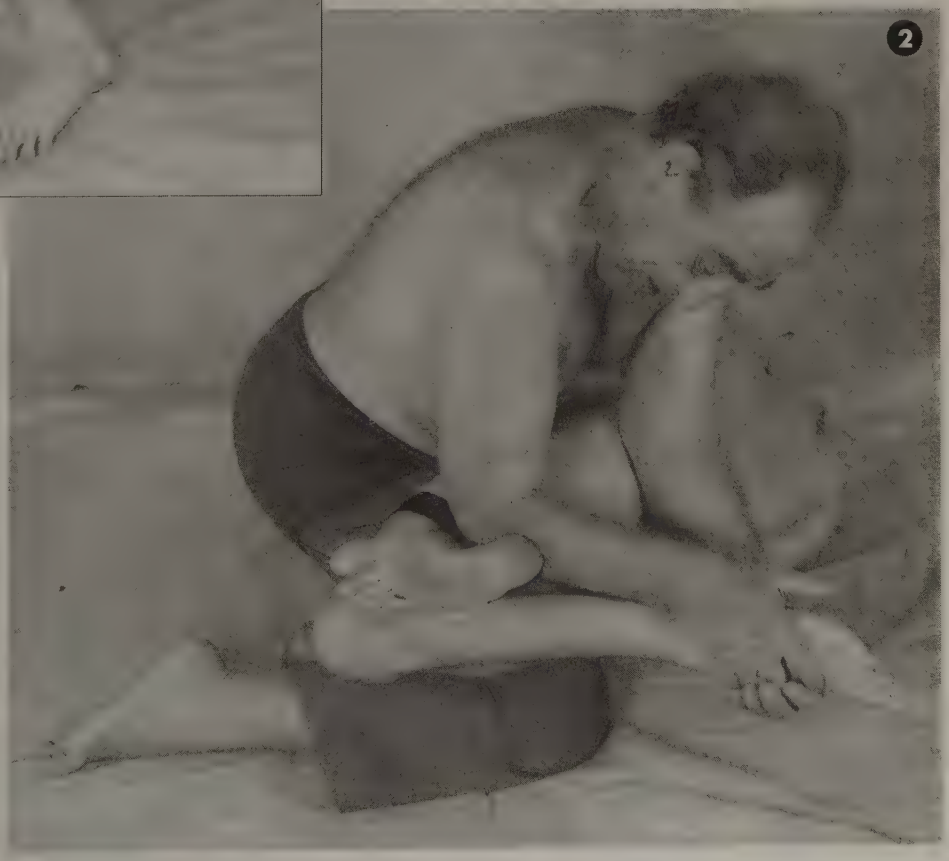
Throw your legs over the top of his body. Your ankles and heels jam into his chest. To put pressure on his left knee pull his bent right leg at his calf and heel toward your upper chest. At the same time, use your lower stomach to arch and shove his left heel toward his left buttock. The more you arch, if done correctly, the more pressure and pain will be centered in his left knee and right ankle. If he tries to sit up to lessen the pain on his knee, push him back down with your heels. Your opponent may try to counter your bent knee lock with ankle locks or heel hooks. So watch out for sneaky opponents.



Grab your left wrist with your right hand to lock your hands together. Continue to press his left instep toward his left buttock with your lower stomach. The pain will be on his bent left leg at the knee.

Folded Knee Squeeze Variation – Charlie Picerni

Your opponent is on his back and right side. He is keylocking your right leg with his legs. You are on your knees hovering over your opponent. Grab his left arm with your left hand and push it away from your body.



Reach down with both of your hands and grab his left foot. Place your bent left elbow on the back of his left thigh. Your bent right elbow presses against his right Achilles tendon, forcing his right ankle deep into the bend of his own left knee. To put pressure on his bent left knee, curl your arms, forcing his left heel toward his buttocks.

Folded Knee Squeeze with a Surfboard Variation

Your opponent is on his stomach. Your left leg is between his legs. Grab your opponent's left ankle with both of your hands and bend the leg, placing his left instep deep in the bend of his right knee. Take the slack out of his keylocked legs by shoving your right upper thigh and stomach against his right shin and instep, forcing his right heel toward his buttocks. You have a good knee lock but to add to his misery, grab his straight arms at his wrists and shove them forward over his head, putting pressure on both of his shoulders. The pain is not only in his shoulders but also in his right leg at the knee. (Not shown): If you decide to grab his forehead and pull it back instead of grabbing his arms, the pressure will be on his cranked neck instead of his shoulders.

Double Ankle Lock and Figure-4 Ankle Push from Behind Variation

Your opponent is on his stomach and you are on your knees behind him. Place your right ankle deep in the bend of his right knee. Fold his legs with your hands, placing his left Achilles tendon over his right ankle. To apply pressure to his right knee, grab his left instep with both hands and press his folded left leg down toward his buttocks. The main pressure is on his right leg at the knee and there will be added pressure on the toes and the ankle of his left leg. Note: Your right ankle is deep in the bend of your opponent's right knee, although it might be hard to see.

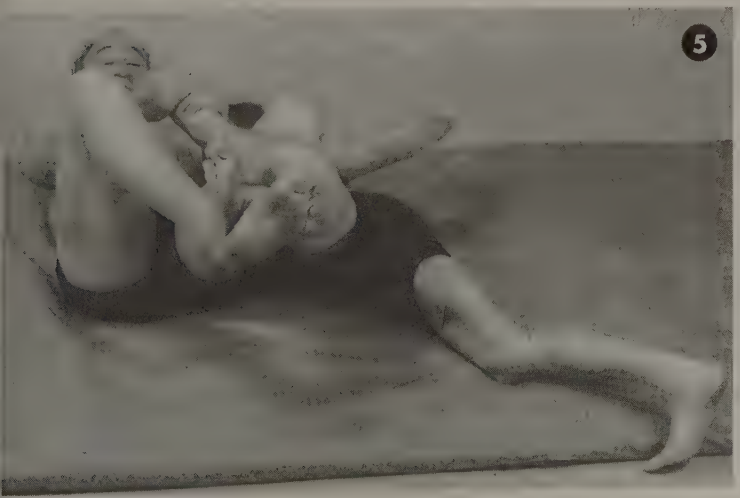
Knee Bend with Shin in the Bend of His Leg Variation

Your opponent is lying face down and you are on his left side, face up. Place your left shin deep in the bend of his left leg. Hook his left instep with your right instep, pulling his left foot toward you, bending his left knee.

Pushing your left shin deep into the bend of his left knee, lean forward and grab his left foot and ankle with both hands and pull his foot and ankle toward your upper stomach. The pressure is on your opponent's left leg at the knee.

Fall to your back pulling his left ankle toward your upper body as you continue to force your left shin deep into the bend of his left knee. The pain is in his left hip and his bent left leg at the knee.

The deeper your left lower shin is into the bend of his left knee the more effective this hold is. So place the bottom of your right foot against your left ankle and push your left ankle as deep into the bend as you can. Continue to pull his left ankle toward your upper body, bending his left knee. The pressure is on his left hip and left leg at the knee.



He stays on his stomach because on his left side you're pulling his left ankle, which prevents him from rolling to his left. As you are pushing your left ankle with your right foot, it prevents him from rolling to his right. If this is too complicated, look at the pictures. One picture is worth a thousand words. P.S.: The pain is in his left hip and bent left leg at the knee.

Figure-4 Knee Bend Foot Push at His Heel on the Outside

Your opponent is on his stomach and you're sitting on his left side (left). Figure-4 his legs by putting his right instep in the bend of his left knee. Grab his bent left leg at his instep with both of your hands. Place your left foot on the back of his right ankle with your heel on the left side of his body. Push his right instep deep in the bend of his left knee with your left foot. As you pull his left instep toward you the pain is in his bent left leg at the knee.

Figure-4 Knee Bend Foot Push at His Lower Calf on the Inside

Your opponent is on his stomach and you're sitting on his left side (right). Figure-4 his legs by putting his right instep in the bend of his left knee. Grab his bent left leg at his instep with both of your hands. Place your left foot on the back of his lower inside right calf. Push his right instep deep in the bend of his left knee with your left foot. As you pull his left instep toward you the pain is in his left bent leg at the knee.

Figure-4 Knee Bend Knee and Shin Push at His Achilles Tendon

Your opponent is on his stomach and you're sitting on his left side (left). Figure-4 his legs by putting his right instep in the bend of his left knee. Grab his bent left leg at his instep with both of your hands. Place your bent left leg behind his ankle using your upper shin. Push his right instep deep in the bend of his left knee with your left knee and shin. As you pull his left instep toward you the pain is in his bent left leg at the knee.

Folded Knee Crank Variation – Spice-O Williams Leg Man

Your opponent is on his back. His right leg is between your legs. Grab his right instep with your right hand and force it toward the bend of his left leg.

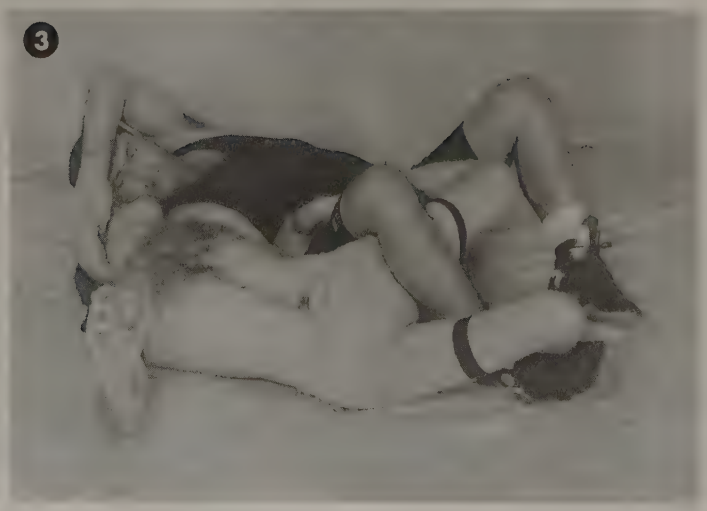
Jam his right instep in the bend of his left knee. Figure-4 your legs as you wrap the thumb side of your left wrist and forearm around his left ankle. With your right forearm at his left lower calf, grip your hands together locking his right instep in the bend of his left knee. Curl your arms toward your chest. The pressure is on his left leg at the knee.

Karl Gotch

Knee Crank and Neck Pull Variation – Karl Gotch Break a Leg and a Neck Means Good Luck

You are on your back. Place your right leg over his left leg and under his right lower thigh, hooking his right thigh with your right instep. Use your left foot to push and control his right ankle. Bend his left leg at the knee and place his left instep under the right side of your back just above your waist. You can crank his left knee by straightening your right leg. Also, this is a great time to switch into a left leg heel hook if you desire.

You are controlling his lower body by sliding your right instep from behind his right thigh to hook the upper part of his right calf as you push on his right ankle with your left foot. His left knee is bent and controlled because his left instep is stuck under the lower right side of your body at your waist. Grab your hands around his face and neck. Pull the right side of his face and neck toward your right shoulder, swinging your body toward the left side of his body. Straighten out your right leg, which puts pressure on his neck, left hip and knee. As your gripped arms pull his head toward you, you not only put pressure on his left hip and left leg at the knee but you also have a neck lock.



Same hold. Different day. Different wardrobe. Different shoes. But most important, a different angle of the same hold.

Figure-4 Knee Lock Using Legs

You're on the left side of your opponent's body. Your left leg is across his stomach. Your right leg is around the outside of his left ankle. Hook your right instep underneath your own left leg at the knee. To put pressure on his left knee, roll to your right, keeping his left leg bent. If this is done properly, you do not need to use your hands, just your legs. At this point, his left heel is sticking up so it is easy to grab a heel lock if you decide to use one hand, or an ankle twist if you use both hands. The pressure is on his bent left leg at the knee

Inward Knee Crank Using Your Hands Variation

Your opponent is on his back. You are in a sitting position facing him. Your right leg is over your opponent's left upper thigh. Your left leg is underneath his bent right leg. Hook his bent right knee in deep with your left wrist. Clasp your hands together, preferably in a 3-finger grip. Your right elbow is touching your right upper thigh and begins to slide forward which pushes his right ankle toward his stomach. To put pressure on his bent right leg, curl your arms until his right knee touches your upper chest and then begin to lean backward at the waist. Push strongly against his right ankle with your bent right upper forearm. You're not only putting pressure on his bent right knee with a wrist pull but you're also cranking his right leg so the pressure's on two parts of his bent right leg at the knee.

Knee Crank on His Back Variation

Your opponent is on his back. You're in a sitting position on his right side. Place your left leg over and between his legs. As you figure-4 your left instep underneath your right upper calf, wrap your left arm around his right ankle, bending his leg at the knee. To crank his bent right knee press his right ankle close to the left side of your upper chest with your left elbow. Twist your body to your left as you push with your gripped hands against the inside of his bent right knee. The more you crank his right ankle toward the left side of your body, the more pressure is placed on his bent left leg at the knee.

Half Banana Split with an Ankle Flex Variation

You're on your back. Your opponent is hooked in a banana split variation. Your right ankle is pressing into the bend in his right knee. Grab his right foot near the toes with your right hand. Your left foot is pushing against your own right heel, which puts pressure on his bent right leg at the knee. Using your neck as a third arm put pressure on his left ankle by pulling the top of his left foot toward your chest with your left hand. It will not only put pressure on his right knee but also flex his left ankle. This is a showoff move, which means it's harder to get on a good grappler.

Short Let Scissors with an Ankle Push Variation

You're in a sitting position. Your opponent is on his back. Place your right wrist deep into the bend of his left leg. Place your right leg over his body and press it against his upper left thigh. To put pressure on his bent left knee, press against his left ankle with your left foot and pull your clasped hands toward your upper chest. The pressure is on his bent left leg at the knee.

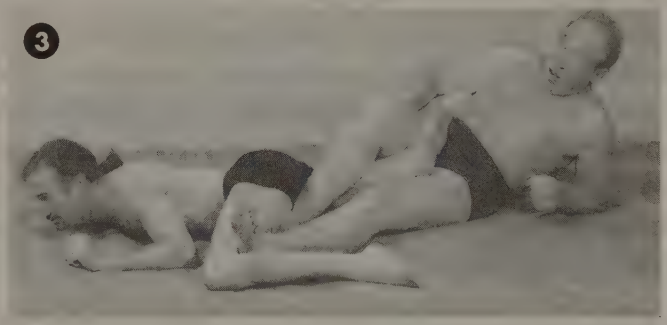
Tangle Foot Knee Crank Variation

You're in a sitting position. Your opponent is on his back and his legs are bent. Place his left foot over his upper right thigh and hook his left instep with your left calf. Hook your hands together around his bent left leg at his thigh. To put pressure on his right knee, pull your gripped hands and his left knee toward your upper chest. Continue to press his left foot to the mat with your right calf. Force his right ankle to your left, cranking his right knee. If done properly, you will also hurt his right hip. This is another showoff move.

Knee Crank on His Face Variation

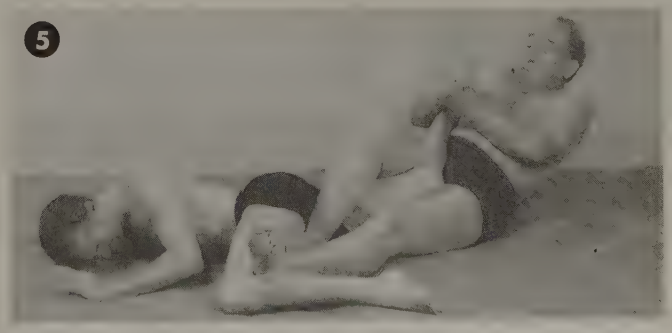
Your opponent is on his face. You are standing with your back to your opponent with your right leg between his legs. Your left hand is controlling his right knee. His right ankle is tucked into your right armpit and your right arm is securing his right ankle against the right side of your body. There are many holds that you can go into from here. For example: If you put your right foot on his left upper thigh to stop him from rolling and you grab your right wrist with your left hand, you'll have a great standing heel hook. If you wrap your right arm around his ankle and grab your right wrist with your left hand, you have an ankle flex. If you keylock your hands around your opponent's bent right leg and lean backwards, you have a half Boston crab variation. And you can go on and on.

Keylock your arms around your opponent's right lower leg. Drop to your left knee and start to lean back in an effort to throw your shoulders to the mat. As you fall on your back you'll begin to crank his right knee.



As you fall toward your back, swing your left leg under his right lower thigh. Place your left foot against the bend in his left knee. His right knee is bent at a 90-degree angle. To crank his right knee, raise your hips and his right knee as you lower his left ankle, which is locked under your right armpit.

To switch hand positions, grab the back of his right ankle with your right hand, still securing his right knee at a 90-degree angle.



Continue to crank his right knee at a 90-degree angle. Grab your right wrist with your left hand and secure his right ankle in close to your chest. To put pressure on his bent right knee, raise his right knee with your left thigh. Continue to push his left leg away from you with your left foot. Your right leg is over the back of his right thigh and your right instep is tucked under his left upper thigh. The more you arch and crank his right ankle to his right side and toward the mat, the more pressure you put on his bent right leg at the knee.

Bent Knee Lock and Ankle Flex from a Banana Split Variation

Your opponent has his weight on both his hands and his left knee. He is trying to get up by placing the sole of his right foot on the mat. Leaning across his body from his right side, wrap your right leg around his right leg from the front. Hook your toes on the outside of his right shin. Your left leg is extended for balance. Grab his left ankle with your left hand and hold on to it.

Do a forward roll over the small of your opponent's back onto your right shoulder onto your back. As you roll, his hooked right leg will force him to roll with you and onto his back. Maintain your hold on his left ankle with your right hand.

Once you're both on your backs, his right buttock is resting on the right side of your lower stomach. Make sure your right lower shin and calf are deep in the bend of his right leg as you figure-4 your legs. Hook his right instep with your left instep bending his right foot toward your upper body. Continue to hold his left ankle with your right hand.

Maintain control of his left leg with your right hand to keep him from kicking you. Grab the top of his right foot near his toes with your left hand and continue pulling his right foot toward your upper body. The bottom of your left foot pushes against the big toe side of your right foot to ensure that your right lower shin and calf are deep in the bend of his right leg. The pressure is on his right ankle and on his bent right leg at the knee.

Knee Crank from a Banana Split Variation

You already have a bent knee lock and ankle flex from a banana split hold. If you're bored bending his right knee, you may switch from a pain hold on his bent right knee to cranking his left knee. Being versatile is a necessity of grappling. You're on your back. Your right leg is over his right thigh and your right ankle is deep in the bend of his right knee. Figure-4 your legs by putting your left knee over your right instep. To crank your opponent's left knee, spread his legs and pull his left knee toward your chest with your left hand as you push his left ankle away from you with your right hand. The pressure is on his cranked left leg at the knee.

Banana Split with a Knee Crunch Variation

You already have a left knee crank from a banana split hold. If you're bored cranking his left knee or he bends his left leg in an effort to escape the pain, take advantage of this and tuck his left instep under your right armpit as you wrap your hands around your opponent's left lower thigh. To put pressure on his bent left knee, arch, shoving his left heel against his left upper thigh as you pull his left lower thigh down and over your right shoulder. There is pain in his groin and the top of his left thigh, but mostly in his bent left leg at the knee.

Knee Crank Using Keylocked Arms Variation – Sako Balyan

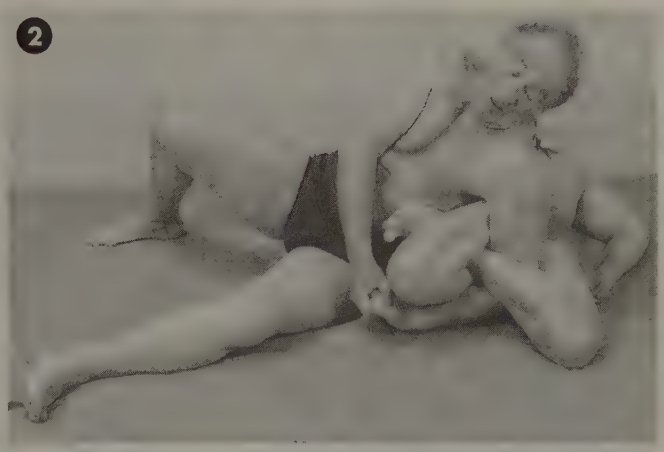
Your opponent is on his back and your weight is on your right knee and left foot. Grab and control his left leg by keylocking your hands together (putting your right hand on his left lower thigh and reaching under his bent left knee with your left forearm, then grabbing your right wrist with your left hand). Controlling his left leg, pull his bent left knee close to your chest.

Turn to your right. As you do, drop your left knee to the ground and raise your right knee anticipating moving into a sit-down position. Cranking his left knee forces your opponent to roll to his left and onto his stomach.

Your opponent is on his stomach. Your left wrist is keylocked deep in the bend of his left knee. Your left hand is still grabbing your right wrist. Your right hand is hooking your opponent's left lower thigh pulling it close to your upper body. His left ankle is locked underneath your left armpit. Arch backward, pressing his left ankle toward his buttocks. Your legs are spread for a better base. The closer you get his left heel to his upper left thigh the more pressure there is on his left hip and bent left leg at the knee. Note: Practice the rollover with caution. It is easy to injure the knee.

Knee Crank Over Keylocked Legs Variation

Your opponent is on his stomach. His bent left knee is wrapped around his right lower shin and ankle. Your opponent's legs are keylocked. You are sitting controlling his legs in a scarf hold position. Your left arm reaches between his legs and you grab your left hand with your right. His left instep is caught under your left armpit.



Your bent left arm shoves your opponent's lower right shin deep in the bend of his left knee. To put pressure on his left bent knee, lean back forcing your left shoulder and armpit against his left instep toward his upper thighs.

Thinking Man's Knee Crank Over Keylocked Legs Variation – "No Show Lambert"

Your opponent is on his stomach and you are kneeling on your right knee. Your left foot is between his legs. Grab his right foot with your right hand and shove it deep in the bend of his left knee. To put pressure on his bent left knee, press the back of your upper left calf against his left instep. The more you shove his left ankle toward his waist the more pressure there is on his bent left leg at the knee. For this technique, as in any technique, the more you practice, the better you will be. So point your left index finger toward your head to remind you to focus your thoughts on what you are doing.

Knee Crank Over Keylocked Legs Standing Variation

Your opponent is on his stomach and you are standing with your left leg between his legs. Grab his right foot with your left hand and shove it deep in the bend of his left knee. Bend your knees slightly and grab his left ankle and instep with both of your hands and place it behind your left upper calf. Straighten your legs as you lean back shoving his left instep toward the small of his back. The pressure is on his bent left leg at the knee.

Knee and Hip Crank Variation

Your opponent is on his back. Your weight is on your right knee and your left foot. Keylock your arms around his bent right knee, controlling his lower body.

Knee and Hip Crank Variation Ending #1

While maintaining your keylock around his right knee, step over his upper chest and neck with your left foot and leg, lodging your left calf on the left side of his neck. To crank his right knee to his outside, turn your body to your right.

Knee and Hip Crank Variation Ending #2

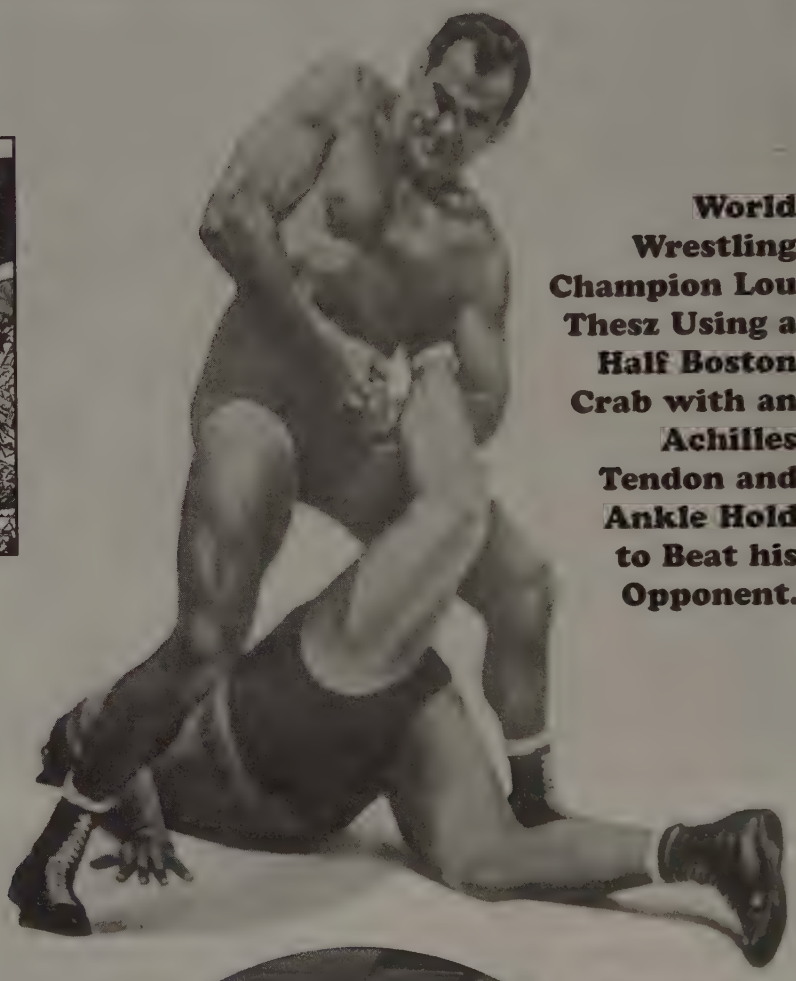
Maintain your keylock around his right knee. If placing your left leg over his left shoulder and against his neck is too difficult to reach, an easier move would be to place it on the left side of his body. To crank his right knee to his outside, turn your body and his bent leg to your right.

Knee and Hip Crank into a Half Boston Crab with Both Feet on the Mat Variation

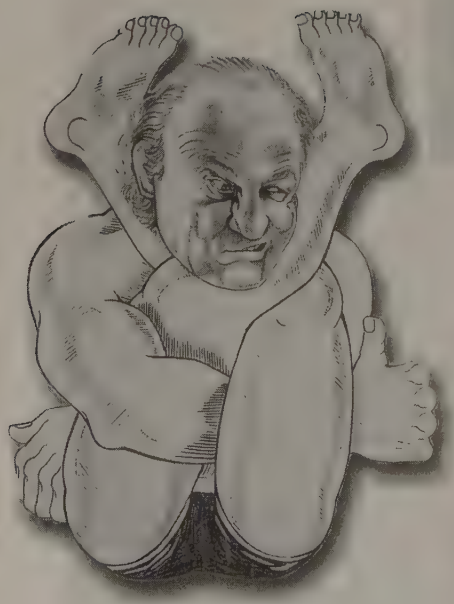
Your keylocked arms are around his bent right knee. If you don't press his knee and right hip downward and toward the mat, he may start to roll to his left. So that's okay, let him roll. But keep cranking his knee to his outside, forcing him onto his stomach.

While maintaining your keylocked grip around his right knee, continue to allow your opponent to roll onto his stomach. Once he's on his stomach the pressure switches from his right knee to his right hip. To put pressure on his right hip, as you start to lean your upper body backward pull his bent right knee toward your upper chest.

One of the last photos taken of Lou Thesz at 86.



World Wrestling Champion Lou Thesz Using a Half Boston Crab with an Achilles Tendon and Ankle Hold to Beat his Opponent.



Two happy grapplers Gene LeBell and Oleg Taktarov. Guess which man drinks vodka and which man uses vodka for shoe stretch?

Standing Inside Ankle Crank into a Half Boston Crab Lou thesz Finish

Your opponent is on his hands and knees and you are standing back to back straddling his lower back. Wrap your right arm around his right instep and keylock your arms around his lower leg making sure to hook his right instep under your right armpit. Your left hand is on his lower right shin and your right forearm is behind his Achilles' tendon with your right hand grabbing your left wrist.

You've gained control of your opponent's bent right leg with your keylocked arms. Flex his right foot downward putting pressure on his right ankle. Lean your body backward, pulling his right leg with you. The pain is in the small bones in his right foot, his ankle and hip.

A Backward Roll into an Inside Half Boston Crab with Keylocked Hands Variation

Your opponent is sitting on your stomach. Put your arms in front of his, spreading his arms away from his body.

Grab his left arm, above his elbow, with your right hand. Grab his right arm, above his elbow, with your left hand and shove his upper body over your head.

From between his spread legs, bring your legs over your head and around his body and start to hook him under his armpits.

4 Swing your legs up between his legs hooking your feet under his armpits, using them for handles to help you continue to roll onto your stomach. Start to wrap your right arm around his left leg, using it as a handle to force him onto his face.

5 As you roll up to one knee, your right arm slides down his leg and controls his left leg at his calf. Push the mat with your left hand as you start to raise his left leg off the ground.

6 Your left hand grabs under his left lower thigh close to the knee. Keylock your hands around his left leg by grabbing your left wrist with your right hand. Lift his left knee off the ground as you put weight on his upper thigh with your right upper thigh. This puts pressure on the hip joint and the small of his back.

Between the Legs Half Boston Crab from a Squatting Position

Your opponent is on his back and you are on your feet crouched over him. Your opponent's bent left leg is between your legs. Reach your left arm under his left knee and keylock your hands together by placing your left palm on your right wrist. Your right hand is resting on his left lower thigh. To roll your opponent over on his stomach, lift his left knee raising his lower body. Then step your right leg over his body, turning him onto his stomach.

Your opponent is now on his stomach. You are sitting on his left instep. Your arms are keylocked around his left lower thigh. To put pressure on his bent left knee, continue to sit on his left instep forcing his left heel toward his buttocks. To put pressure on his hip and the small of his back, maintain your grip on his left leg, arch and lean backward, forcing his left heel down and his bent knee up toward his head.

Moving into an Inside Half Boston Crab with Wraparound Arm Variation – "The Australian Connection"

Your opponent has you in foot and leg control around your waist. Push away with your palms into his lower hips near the groin.

Lean Forward. Move your upper body toward his right side. Grab his right hand at the wrist with both of your hands, forcing it to the mat. Your right leg pushes and lifts the left side of his lower body, which starts him rolling to his right and onto his stomach. As he rolls you begin to turn your back to him. Start to throw your right leg over his body, unwinding his leg scissors.

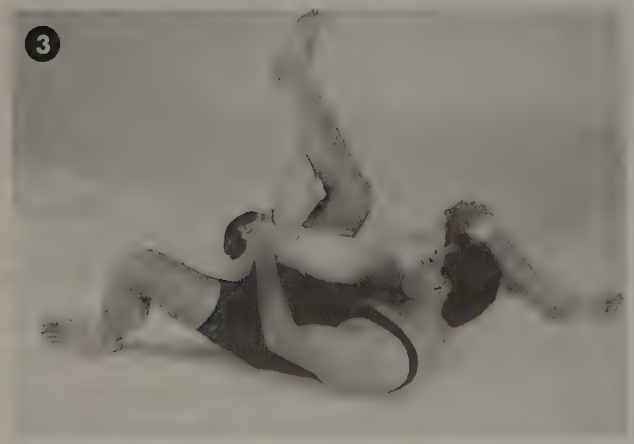
As you swing your right leg over his body, forcing him onto his face, start to wrap your right arm around his left leg. Your left arm is supporting your weight and controlling his right foot also.

Your right arm is wrapped securely around your opponent's left lower calf. Grab your right wrist with your left hand. 1. To put pressure on his left hip, sit on his buttocks, keeping his hips touching the mat. Push off with your right foot, lean back and force his left foot toward his head. 2. To put pressure on his left calf, raise your right forearm underneath his left lower calf, lift and arch. 3. To put pressure on his left ankle and the top of his foot, slide your right forearm up and underneath his Achilles tendon. Lift your right forearm at his Achilles tendon while your right shoulder forces the top of his left foot and toes toward his back. Try to put pain on as many parts of your opponent's body at the same time as possible.

Inside Leg Hook Takedown into a Knee Crank Variation

From a standing position, facing your opponent, attack with your right leg between his legs and wrap your right leg around his right leg, hooking and controlling it. Start a forward roll. Your right leg hooking his right leg forces him onto his back.

Continue to roll with your right legs hooked together until both of your backs are on the mat.



Your right legs are still hooked. Your right hand on his left knee will stop his roll. Your left hand is on his right knee, controlling his bent right leg. You can place your right leg over his right ankle.

Grab his left ankle with your right hand forcing his left foot to the mat. Your left hand pushes his right leg in closer to your right leg, which is now figure-4 keylocked around his right ankle. Your left instep hooks the back of his head. To crank and put pressure on his right knee, arch, which raises your hips and his bent right knee while you lower his right ankle with the back of your right knee. Note: Your legs are keylocked for strength. Your left instep is placed under his head and neck.

Counter to Figure-4 Foot and Leg Control with Your Opponent

Your opponent figure-4's his legs around your waist from behind you controlling your lower body.

Using your left arm, reach around the outside of his left thigh. Grab his left ankle with your left hand bending his leg toward his buttocks. Since your opponent's right ankle is caught in the bend of his left knee, the more you pull at his left ankle with your left hand, the more pressure there is on his bent left knee.

Reach your right arm around his left lower shin and assist your left hand in controlling his left leg at the ankle. Two hands are better than one. His right instep and ankle are still caught in the bend of his left knee. The more you pull his left ankle toward his buttocks, the more pain he will feel in his bent left knee. Your opponent's legs start off in a figure-4 around your waist and end up being key-locked.

Counter to a Figure-4 Foot and Leg Control Facing Your Opponent with a Tangle Foot Indian Death Lock

Your opponent figure-4's his legs around your lower stomach. Place your right instep on top of his left instep. Note that his right instep and ankle are still caught in the bend of his left knee. To put pressure on his bent left knee, lean to your left and using your right instep shove his left instep toward his left hip.

Gokor Takedown into Short Leg Scissor Using Your Opponent's Arm Variation – LeBellian Series

Drop to your right knee. Shove your right fist between your opponent's legs. Grab his right wrist with your left hand. Drive your head and neck underneath your opponent's right armpit.

Stand up while maintaining a firm grip on his right wrist with your right hand, locking his right instep between your legs.

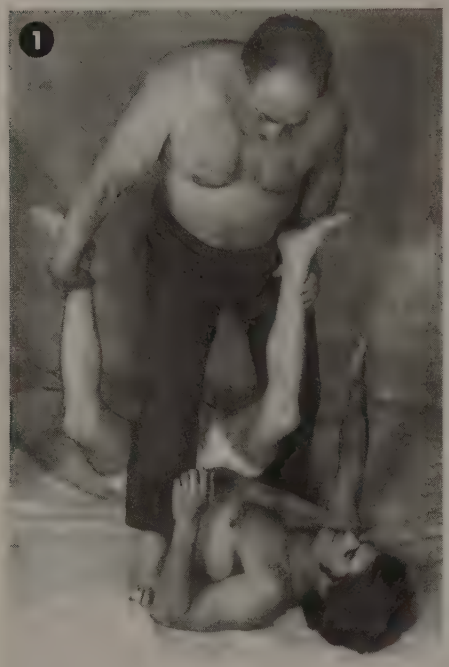
With your left hand shove his right wrist behind his right upper thigh and grab it with your right hand.

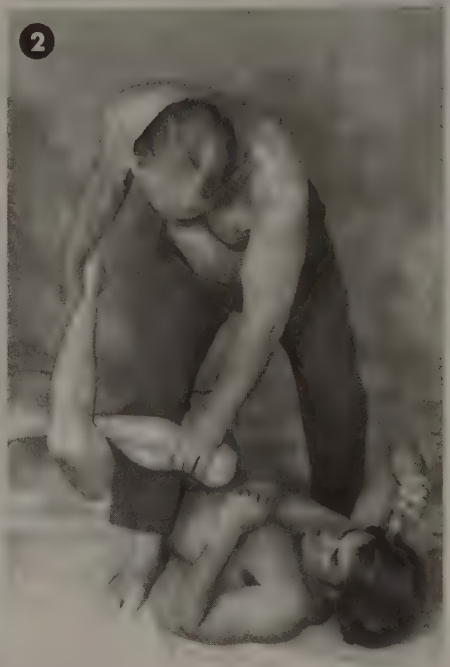
Jerk his right arm with your right hand against his right leg and underneath his right thigh. A hard jerk will send your opponent to his back.

Continue to pull his right wrist behind the bend in his right knee.

From another angle showing a different view of the same technique, his right instep switches from high between your legs to the bend in your right knee. Your right hand has his right wrist, while your left hand and wrist go underneath his right forearm.

As you sit down, squeeze his right instep toward his buttocks with the bend in your right knee. Your left knee is shoving against the right side of his body. To put pressure on his bent right knee, lock your hands together around his right thigh. Pull his right forearm deep in the bend of his right knee with both of your forearms.





Step Through Keylocked Legs, Knee, Ankle or Small of the Back Lock Holds

Your opponent is on his back and you are standing between his legs. Your left hand is gripping his right ankle and your right hand is gripping his left ankle. Step through his legs with your right foot placing it on the left side of his body.

With your left hand, force your opponent's right ankle behind his bent left knee. With your right hand force his left leg down over his right ankle to lock it in place.

Force his left heel down as you step over his body with your left leg. Step onto his left wrist with your left foot. Bend your right knee, which shoves his right ankle deep in the bend of his left leg. If you push down on his left ankle with your right hand, or both hands, you have a knee lock on his left leg.

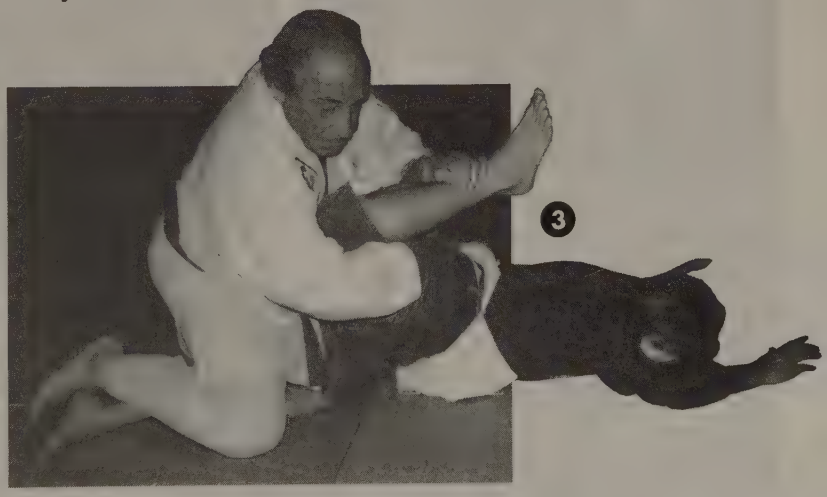
Roll your opponent onto his stomach as you drop to your left knee, forcing your bent right leg between your opponent's keylocked legs. your right thigh is shoving his right instep deep in the bend of his left leg. His left instep is tucked deep into your right armpit. To put pressure on the small of his back, grab above both of his knees with both of your hands and pull his knees toward your waist.

Wrap your right arm around your opponent's left ankle and grab the back of your right hand with your left hand. Drop your right knee to the mat and lift your left leg so that your left foot is on the right side of your opponent's body. From this position, you can arch back to put pressure on the small of his back, but mostly on his left ankle.

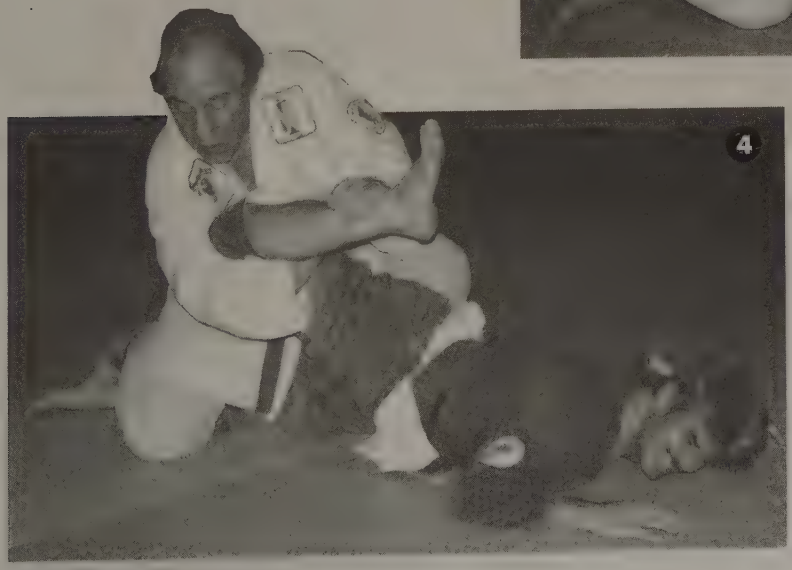
Top Keylocked Ankle/Knee Crank to the Outside

Your opponent is on his face. Your right shin is resting on his left calf and your left knee is jammed against his left hip making it difficult for him to roll. Grab his right ankle with your left hand and pull it high behind his back.

Continue to pull his right leg behind his back with your left hand. His lower right thigh is resting in the crook of your right arm. Pull his right knee in close to your chest with the inside of your upper right forearm.



Still controlling his left leg with your right shin, keylock your hands with your right palm grabbing your left wrist, right thumb on top. Your thumb should be on top of your wrist as opposed to wrapped around it. Your left hand is securing his right ankle.



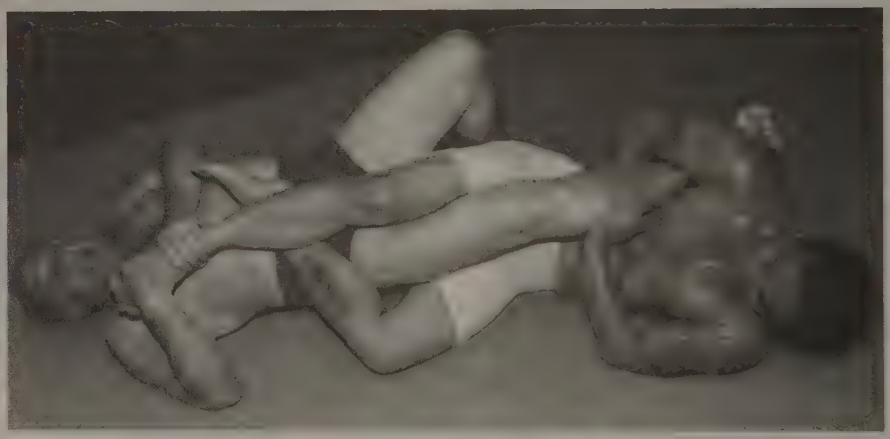
The weight of your left shin is resting heavily on your opponent's left calf. Scoot slightly to your left as you tighten up your keylocked arms. To put pressure on his right hip, but mostly on his right knee, crank his leg by turning your body to your right, forcing his right ankle away from the right side of his body.

Inside Knee Crank

Your opponent is on his back and his left leg is between your legs. You are on your right foot and your left knee. Place your right ankle deep in the bend of his left knee. His right instep is against the left side of your stomach and groin. Use your right hand against your opponent's neck for balance. To put pressure on your opponent's bent left knee, push his right thigh away with your left hand and lean forward.

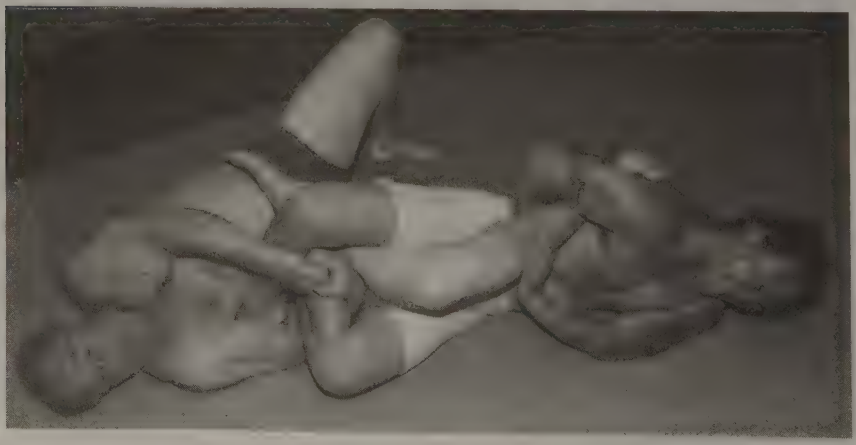
Breaking a Sweat

Good grapplers break a sweat, great grapplers break a leg.



Countering Your Opponent's Leg Hook Variation

If you lower your right hand to your opponent's toes and arch, the pressure is on the toes of his right foot. If you just arch your body and force the knuckles of his right foot downward, the pressure is on the small bones of his right foot. To break his right ankle, arch your back as you force his right heel into your chest and lower the end of his foot toward your upper chest. This variation is designed to break an ankle, but don't be surprised if a few of the small bones in his foot break along with his ankle.



Breaking a Leg

The pressure is on your opponent's right knee, right instep and left calf.

CHAPTER 11

ANKLE BENDS & TWISTS

Figure-4 Leg Lock with an Inside Ankle Crank Two Hand Pull Variation

Your opponent is on his back. You are sitting on his chest using your left foot as a base. Your right shin is resting on his right biceps, helping to pin his shoulders to the mat. Your opponent's legs are crossed. You reach under his left ankle with both hands and wrap them around the blade side of his right foot.

To put pressure on his right ankle, force your right elbow against the inside of his left ankle, securing his left instep in the bend of his right leg. Pull the blade side of his right foot toward your lower chest. The pressure is on his right ankle.

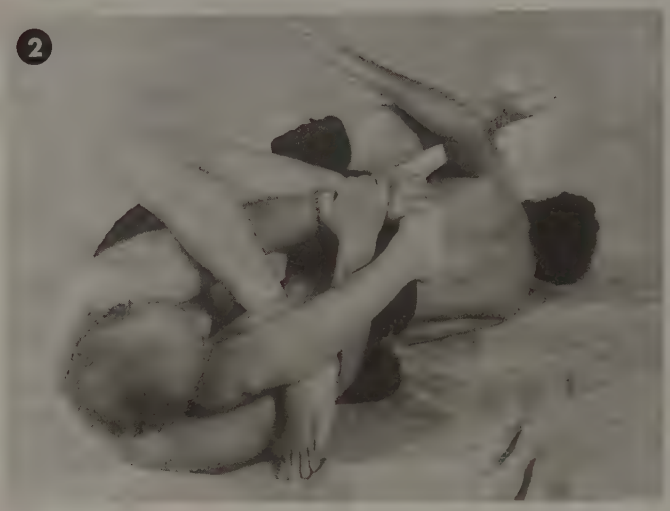


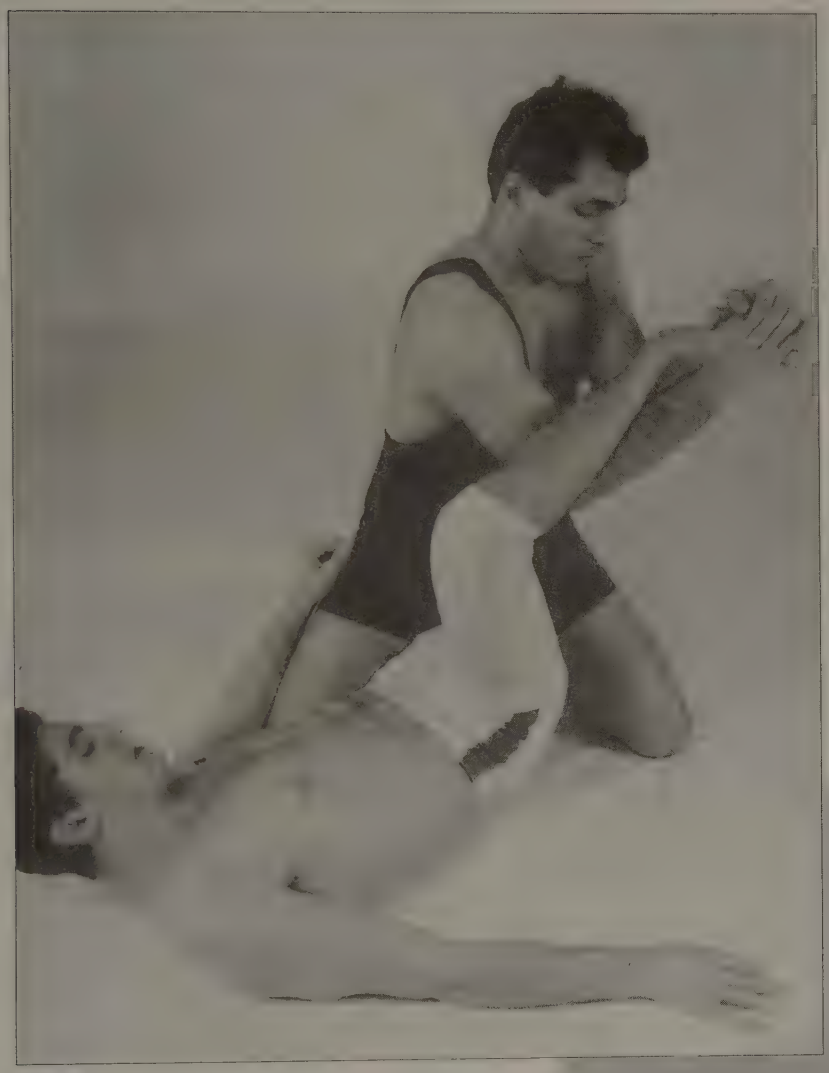
Figure-4 Knee Lock with an Inside Ankle Crank One Hand Pull with a Keylock Variation

Your opponent is on his back. You are resting both of your shins on his biceps helping keep his shoulders on the mat. His legs are figure-4ed. Your left arm is between his legs grabbing the blade side of his right foot. Your right arm is outside of his right thigh and underneath his right lower calf. Grab your own left wrist with your right hand. For pressure on his right ankle, pull your hands and the blade side of his right foot back toward your chest, bending his right ankle.

You have a firm grip on the blade side of his right lower foot. Make sure the bend in your right elbow is forcing his left heel deep into the bend of his right knee. Your right hand should be gripping your left wrist (two hands are better than one). If you desire, you can roll on your side. To put pressure on his right ankle with your left hand, twist his right foot inward toward his buttocks and pull it toward your lower stomach.

Inside Top Ankle Lock and Crank with a Keylock Variation

With your left knee touching the mat and your right leg in close to his right side, sit and rest part of your weight on his lower stomach. Grab the blade side of his left foot with your right hand. Secure his bent left knee under your right armpit. Place your left hand underneath his left ankle and grab your right wrist, keylocking your hands. To put pressure on his left ankle, straighten your left arm, raising his left ankle, as you pull downward on the blade side of his left lower foot, cranking his left foot downward and toward you.



Outside Top Ankle Lock Crank Two Hand Pull Variation

You are sitting and resting your weight on your opponent's left leg to make it difficult for him to roll to his right. Reach both arms underneath his right foot. To put pressure on his right ankle, raise both elbows, lifting his right leg, while placing both of your hands on the big toe side of his right foot cranking it downward.

Outside Top Ankle Lock Crank Keylock Variation

Your left shin is resting on his left leg making it difficult for him to roll to his right. Use your right shin to block any aggressive hand movements. Place your right arm over his right leg, tucking his right knee under your right armpit. Grip the toe side of his right foot with your right hand. Your left forearm and hand squeezes underneath his right ankle and grabs your right wrist, keylocking your hands. To put pressure on his right ankle, straighten out your bent left arm and crank the big toe side of his lower foot toward the outside of his body.

A Counter to Foot and Leg Control by Using a Heel Hook Ankle Lock Crank Variation

Your opponent puts his right hand around your neck and upper back and grabs your right wrist with his left hand. He jumps up and wraps his legs around your waist to pull you down on top of him for foot and leg control. Grab his left knee with your right hand.

Start to drop him backward toward the ground, keeping control of his left leg. Here, we are dropping his upper body easily. Two alternates are: since he is on the bottom, you can fall hard on his body, or, instead of letting him down easy by supporting his head and neck with your left hand as pictured, shove his face toward the mat with your open left palm.

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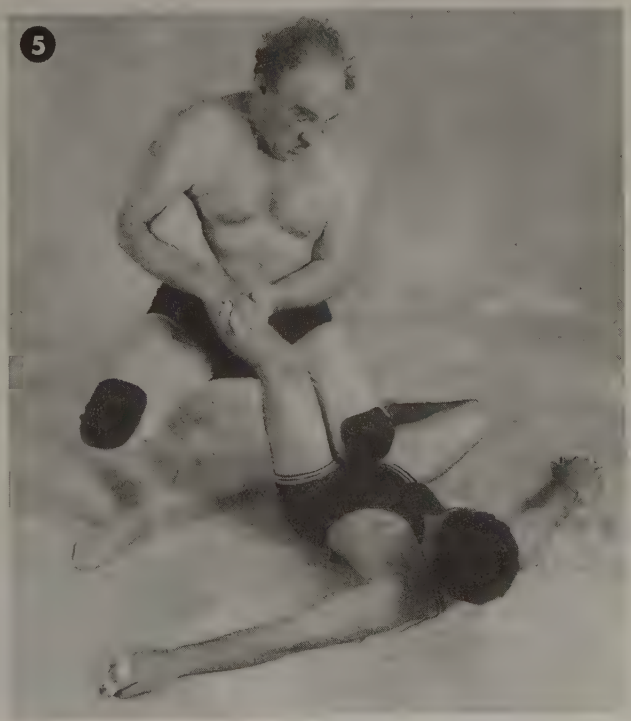
As your opponent drops on his back, make sure that his left foot is controlled under your right armpit. Wrap your right arm around his left heel and pull it into your right side as you grab your right hand with your left. For an attitude adjustment, drop your left knee and shin into his groin area. This will also make the technique easier to get. If you want to be nice, and he's one of the good guys, just control his lower body with your left knee and shin instead of dropping your knee into his groin area.

Your left shin is controlling his right inner thigh. Wrap your right forearm around his left heel and Achilles tendon. Use a 3-fingered grip, it's as good as any. His toes are hooked under your right armpit. As you put weight on his lower body with your left knee, his left knee will bend. You now have the hold. To put pressure on his left ankle, crank his left foot by lowering the blade side of his left lower foot with your right armpit as you lift his heel up with your right forearm, turning his foot inward.



You are controlling his right upper thigh with your left knee and shin. Try to keep his left leg bent and his foot controlled with the use of your left wrist and right armpit. This heel hook works a lot better if his left knee is bent. To put pain on his left ankle, raise his left heel with your right forearm and crank it to your left, taking the slack out of his ankle. Lower the blade side of his lower foot with your right armpit. Although this looks very docile, it is a very practical and dangerous hold. Practice this technique with caution!

Bent Knee Heel Hook Crank from the Side Variation

Your opponent is on his back, you are standing between his legs. Grab his right ankle with your left hand, pushing and spreading his legs apart. His left calf is resting on your right upper thigh. Your right hand holds it there.

Step over his left thigh and between his legs with your right foot, jamming your right instep underneath his right upper calf. Turn to your left as you squat down, hooking his left foot against the right side of your upper ribcage.

Control his right ankle and foot with your left hand. As you drop your left knee to the mat, your right hand pulls his bent left leg in close to your upper body.

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Fall on your back at a right angle to his body. Grip your hands together and arch while you push his right knee away with your left foot. The sole of his left foot and toes are gripped under your right armpit. To put pressure on his left ankle, curl your arms toward your upper chest lifting his heel as you lower his toes.

Bent Knee Heel Hook Crank Butt to Hindquarters Variation

You're both on your backs. Your left leg is between his legs and your left foot is resting on his right upper thigh. Your right leg is bent and your right foot is on the mat resting against the left side of his body. The blade side of his left foot is underneath your right armpit. Your right wrist and lower forearm are wrapped around the inside and the back of his left heel. Your hands are gripped together. To put pressure on his left ankle, arch, raising his left heel as you lower the toes of his foot with your right armpit. If your opponent decides to roll to his right to get to his stomach, hold on and follow him, continuing to twist and crank his left ankle. This heel hook will work if you're on your back or your stomach.

Standing Inward Heel Hook (Ankle Twist Crank) Variation

Your left foot is on the mat. Place your right foot on his neck to stop him from sitting up. Wrap your left forearm underneath his right heel. Grasp your hands together. Use your left armpit as a third arm to control the bottom of his right foot. Raise his right heel with your left arm, cranking his right foot inward while lowering your left shoulder and armpit. Although this is an effective technique, it is easier to counter while you are standing, so I generally follow this technique to the mat.

This technique can be continued from a standing position, or starting on your backs. Figure-4 his right leg with your legs. Wrap your left arm around his right ankle and heel, hugging it close to your body and hook his toes underneath your left armpit. To put pressure on his right ankle, grab your left hand with your right and lift his right heel upward while continuing to force his right foot and toes downward with your left armpit. Take the slack out of his ankle slowly as this is a dangerous move.

Outward Heel Hook (Ankle Twist Crank) Variation

Figure-4 his left leg with your legs. You can help control his right leg with your left instep. Hook his left heel with your left forearm. Grasp your hands together, forcing his left lower foot under your left armpit. To put pressure on his left ankle, crank it by lifting his left heel, and arch your body, forcing his toes downward. All finishing holds can be considered dangerous if done improperly. Heel hooks can be extremely dangerous because you can tear the ligaments or break his ankle before the real pain starts. While practicing, do these moves slowly because if you hurt your opponent or sparring partner, he will not want to continue.

Standing Inside Ankle Crank with Keylocked Arms Variation

Your opponent is on his hands and knees and you're standing on the left side of his body. Step over his body with your left foot so that your back is toward him. As soon as your legs have a strong base, start to lift his right leg in the air with your left hand gripping his right shin. Quickly wrap your right arm around his right instep and keylock your hands by grabbing your left wrist with your right hand.

Like a bad penny, my friend "No Show Lambert" showed up. In some cases, seeing is believing. In his case, feeling is believing. The pain is in his right ankle.

Make sure his lower right instep is locked under your right arm. To put pressure on his right ankle, keep his right leg bent and turn your body and his right foot to your right cranking his right ankle.

Standing Outside Ankle Crank with Keylocked Arms Variation

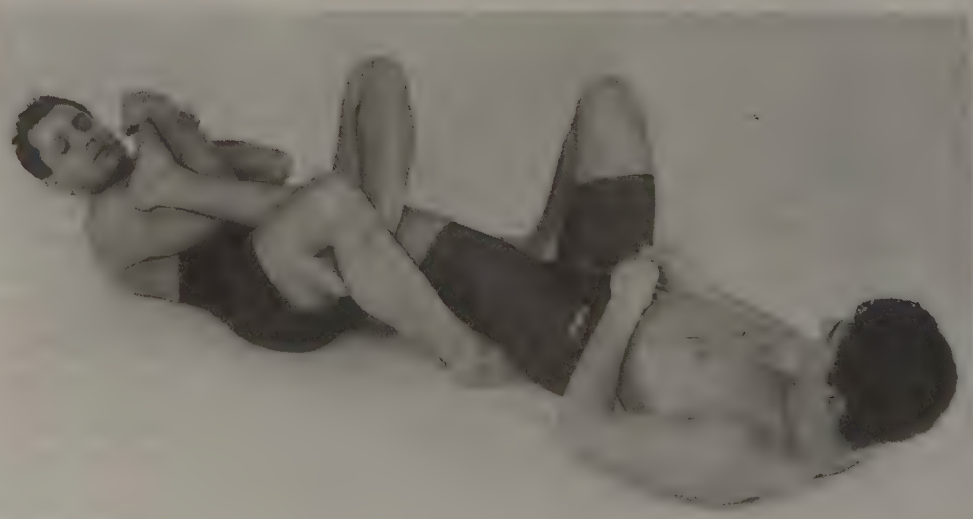
Your opponent is on his hands and knees and you're standing on the right side of his body. Step over his back with your right foot so that your back is toward him. As soon as your legs have a strong base, start to lift his right leg in the air with your right hand gripping his right shin. Quickly wrap your left upper arm around his right lower foot. Your arms are keylocked around his right lower leg. Your left forearm is around the back side of his Achilles tendon. Your left hand is grabbing your right wrist. Make sure his lower right instep is locked under your left arm. To put pressure on his right ankle, keep his right leg bent and turn your body and his right foot to your left cranking his right ankle to his outside.

Outside Ankle Crank with Leg Push on Your Back Variation

With both of you on your backs, buttocks to buttocks, wrap your left biceps around your opponent's right foot. Your left forearm is underneath his right ankle. Grab your hands together. Start to push his left inner thigh away from you with your right leg.

Make sure you have got a firm grip on the inside of his right lower foot with your left biceps. Your left forearm is underneath his right ankle. To put pressure on his right ankle, push his left leg away from your body with your right foot making it difficult for him to roll to his right. With the use of your left biceps and bridging, force his right ankle upward with your left wrist. Crank his right foot away from his body to his right (your left).

Inside Ankle Crank with Figure-4 Leg Scissors Variation



You and your opponent are on your backs, buttocks to buttocks. Figure-4 your legs over his left knee. Your right instep is on the outside of his left leg, so it makes it difficult for him to kick your keylocked legs loose with his right foot. Your left leg, which is over his left knee, is tucked under the bend in your right leg. Your right instep is tucked under his left buttock making it difficult for your opponent to get a handle on your right ankle. Both of your arms are on the inside of his left foot. Wrap your hands around the blade side of his left foot. To put pressure on his left ankle, raise your right elbow as you lower and crank his left foot inward.

Inside Ankle Lock Crank with Figure-4 Leg Scissors on Your Back Variation
Keylock your opponent's right leg with your legs, just above the knee. Your keylocked legs are on the outside of his right leg, so it makes it difficult for him to kick your keylocked legs loose with his left foot. Place the blade side, or outside, of his right foot under your right armpit. Your right hand is under his right ankle and grabbing your left hand in a 3-fingered grip. To put pressure on his right ankle, arch your body upward raising his right ankle as you lower and crank the outside of his right foot downward.

Outside Ankle Lock Crank with Figure-4 Leg Scissors Variation
Keylock your opponent's left leg above his left knee with your legs. Your keylocked legs are on the outside of his left leg so it makes it very difficult for him to kick your keylocked legs loose with his right foot. Grab his left ankle with your left hand. Place the big toe side of his left foot under your right armpit. Reach under his left instep with your right hand and grab your own left wrist, keylocking your hands together. To put pressure on his left ankle, tighten your figure-4 leg scissors and crank his left foot outward and down, away from his body, with your arms and chest. Arch your body raising his left heel off the mat allowing you more room to crank his left foot to his outside.

Ankle Crank Variation

Your opponent is on his back (left). You are on your left knee which is between his legs. Grab his bent right leg at the ankle and pull it over your bent left leg at the upper calf. Drop your buttocks, hooking his right instep under the bend in his left leg. His toes should be pointing up toward the ceiling.

Ankle Crank Push Down Variation

Place your left instep over his left instep to control his left leg (right). With both hands grab the end of your opponent's lower right foot and crank it away from you. The pain is in his right ankle.

Ankle Crank Pull Up Variation

The difference between the pull up and the push down is that I have his left leg keylocked with my legs and my right instep is pushing against his left instep to control his left leg. Grab the end of his right foot and crank it toward you. The pain is in his right ankle.

Oleg's Saltwater Half Crab

You're on all fours. A man jumps on your back from behind trying to spur you, jamming his heels into your stomach for a ride. Grab the blade side of his right foot with your right hand and begin to pull his foot under your stomach and to your left. Start to roll to your right side, forcing him onto his back.

Your right inner arm is controlling his bent right leg. Hook your left lower calf over his right instep and figure-4 your legs. The outside of his right lower calf is resting on your inner right upper thigh.

You're on your back and your opponent is behind you. Quickly raise your left arm for possible defense against a face hold, neck lock or choke. Make sure that your right hand has a firm grip on his right foot as you're tucking his right leg close to your right side.

Continue hooking your left lower calf over his right instep while figure-4ing your legs. Make sure both of your hands are next to your ears in defense against a possible arm wraparound. The right side of your body presses his right lower inner thigh against the mat. Your legs are still keylocked around the lower part of his right foot. Arch your body at the hips, shoving his lower right calf away from you as you force your left lower calf against the small bones in his right foot. The more you flex his ankle the more pressure it puts on the small bones of his right foot and his ankle.

Saltwater Half Crab Variation

Your opponent gains foot and leg control from behind. Jam your right elbow into his right inner knee, forcing it to the mat. The outside of his right lower calf and ankle are resting on your right upper thigh. Your left lower calf has his right instep and toes hooked. To put pressure on his right ankle and the small bones in his right foot, press down with your left calf as you push against the top of his right foot with the outside of your left calf, forcing his lower instep and toes downward and inward. If this was the wrist, you would call it a wrist flex but since you're using the ankle it is an ankle flex.

Saltwater Half Crab with a Wrist Grab Variation

You are on your back. Your opponent has you in foot and leg control from behind and is attempting to scissor you with his legs and choke you. Hook his right instep and lower foot with your bent left leg using your lower calf to Figure-4 your left leg with your right. If you desire, you can grab your left foot with your right hand to make sure his right leg and foot are deep in the bend of your right leg. Most of your upper body weight is resting on the inside of his right knee. Grab his left wrist with your left hand to stop his attempted choke. Arch your body raising his Achilles tendon. Now going in the other direction, flex his right lower instep and foot by turning to your left and forcing his lower foot down with your left lower calf. The pressure is on his right ankle and the small bones in his right foot. With practice, this technique can also be accomplished if you start on your hands and knees.

Inward Ankle Crank Variation – Saltwater Crab Series

Your opponent is behind you and you are in a sitting position. Place your right leg over his bent right knee, forcing it to the mat. Grab the blade side of his right foot with both hands. Push his bent right knee down toward the mat with your right leg as you pull and crank his right lower foot toward your upper chest. There is minimal pressure on his right knee. Most of the pressure is on his right ankle.

Outside Ankle Crank Using Hands Variation – Fresh Water Crab Series

Your opponent is behind you attempting to wrap his left leg around your neck. His left foot is over your left upper arm. Grab the big toe side of his left foot with your right hand. His left calf is resting on your left biceps. Wrap your left arm around his left calf and grab the back of your right hand with your left hand. To put pressure on his left ankle, lift your left arm away from your body, raising his left calf, and with a firm grip, crank his lower left foot to his outside.

OLEG TAKTAROV is known as the Russian Bear and has won the UFC, many Judo and Sambo matches as well as Get Tough contests in Russia. However, one of his career highlights is not from contesting but from teaching. He is one of the few elite black belt instructors of Gene LeBell's Grappling World.

Outside Ankle Crank Using Leg Variation – Fresh Water Crab Series

Your opponent is behind you trying to grapevine your right leg with his. You are hugging his bent right leg with your right forearm. To put pressure on his right ankle, keylock your legs, lower and crank the big toe side of his right foot toward you as you push and crank his heel forward with your left hand.

Outside Ankle Crank Using Leg Variation – Hand Push Fresh Water Crab Series

Your opponent is behind you, trying to grapevine your right leg. With your right hand, palm up, and forearm grab and control his bent right knee hugging it close to your right side. Your left hand shoves the heel of his right foot forward. Hook the big toe side of his lower right foot underneath your right lower calf using it as a base. The more you crank his right foot to the outside, the more pressure you put on his right ankle.

Outside Ankle Crank and Foot Crab Using Leg Variation – Fresh Water Crab Series

If you have your opponent in an outside ankle crank and he starts to roll to his right by putting his left leg over your head and on the right side of your neck, grab his left foot with your right hand and tuck it into the right side of your neck and shoulder. With your keylocked legs raise your hips and right upper thigh, which raises his right heel in the air and forces it forward. At the same time, in order to crank his right ankle, lower the toe side of his right foot downward with your right calf.

Countering a Straight Arm Bar by Using an Outside Ankle Crank Variation – Fresh Water Crab Series

Your opponent is attempting a straight arm bar on your bent right arm. His left leg is across your neck and under your chin. His right leg is resting on your lower chest. Before he gets a chance to arch his body and pull your bent right arm straight, grab his right ankle with your left hand and push it down toward the bend in your right leg.

Using his right heel as a handle, jam it behind the bend in your right knee with your left hand. To keep your right arm bent, grab his left thigh with your right hand.

Continue gripping his left thigh with your right hand in an effort to temporarily stop him from straightening your right arm. To crank his right ankle, arch at the waist and shove his right heel upward with your left hand as you lower your bent right knee, forcing the big toe side of his right foot to be twisted and cranked outward and down.

Single Fresh Water Crab with Knee Lift Variation

You and your opponent are sitting on the mat. He is behind you attempting to grapevine your legs. Put your left leg over the big toe side of his left foot. The toes of his right foot are caught in the bend in your right knee. To crank his right ankle, raise his right bent knee up with your right hand. Crank his right ankle to his outside by pulling the big toe side of his right foot downward and toward his left thigh.

Single Fresh Water Crab with Heel Hook Variation

Your opponent is behind you attempting to grapevine your legs. Rest the majority of your upper body weight on his right knee as you grab his right heel with your right hand. Control his bent left knee with your left hand. To crank his right ankle use the bend in your right knee as a base, which is hooking the big toe side of his lower right foot. Pull his right heel outward with your right hand. The pain is in his right ankle.

Foot and Leg Control Counter Using an Inside Wraparound Ankle Lock Variation – Saltwater Crab Series

This is easiest to get when your opponent attacks you with foot and leg control around your waist and chest. Your left arm is close to your waist, pushing at his groin area. If you're on both of your knees, or just your left knee, use your right leg as a support to turn your body slightly to your right. Start to pull your right elbow back.

Hook his right lower foot near the toes in the crook of your right arm. You can usually accomplish this hook if his legs are scissored but it's easier if they're open. Start to twist and turn to your left, forcing his right bent leg against and around your back. The more you twist and turn to your left, the more you crank and flex his right lower foot inward and put pressure on his right ankle and the small bones of his right foot.

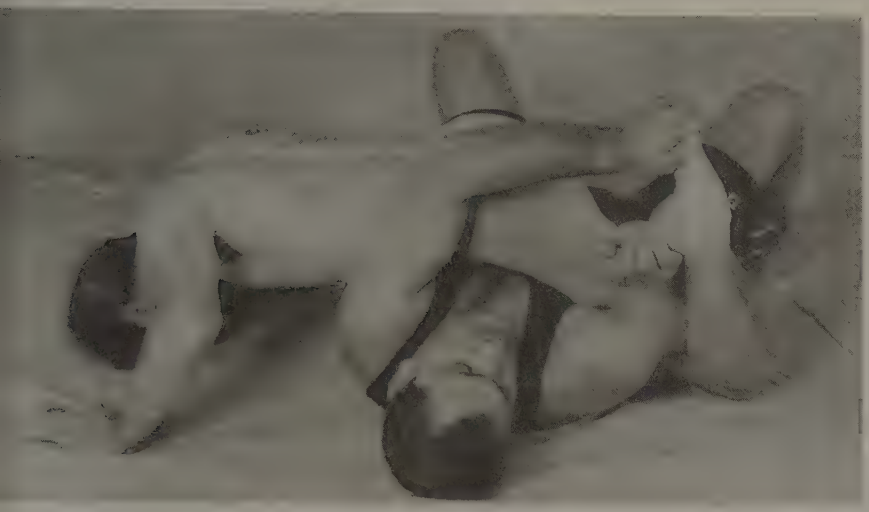
Sometimes a man will try to escape by rolling to his left. At this time you can control his left leg, which is between your legs, by placing your left shin over his left leg. You're now on your knees. With his right foot still hooked in the crook of your right arm you can crank his right foot inward and put pressure on his right ankle and the small bones in his right foot by turning to your left.

Over Scissors Variation

There are many ways to get into an over scissors. If you are on your forequarters and your opponent jumps on your back and drives his heels into your gut, wing lock one of his legs before he can choke you from behind and roll him onto his back. In these photos we are starting with your opponent on his back. You are in a sitting position with his legs wrapped around your waist. Grab his ankles with your hands. Shove his right ankle over his left ankle.

The standard step over hold has your hands resting on the mat on the outside of your opponent's thighs. The reason I feel this variation is safer, is because your elbows are on the inside of the bend in his knee but, your hands are close enough to your upper body to momentarily counter any neck hold or choke that he might try. Place your left calf over his right instep and figure-4 your legs. To put pressure on his left ankle figure-4 your legs, arch your body forcing your left calf against the top of his right foot. The more you arch your body and flex his right foot, the more pressure you put on your opponent's right ankle.

Once you are successfully putting pressure on his right ankle with your over scissored legs and you feel confident he cannot wrap his arms around your neck, you can add extra pain by adding and pressing your elbows to the inside of his knees.



Heel and Toe Inside Ankle Twist Variation – Rickson Gracie

You're on your back and your opponent is on top of you. Place your right triceps on the back of his left thigh, using it as a base. Your right hand grabs his left heel. Your left hand grabs the outside of his left foot and toes. To put pressure on his left ankle, keep your right hand in place as a base and pull the outside of his foot and toes toward your waist cranking his left ankle inward.

Ankle Lock Counter with a Heel and Toe Ankle Crank Variation

You are both on your backs, butt to butt. Your opponent attempts an ankle lock on your left leg. Counter this by pushing his left leg above his knee with your right foot. Grab his right heel with your right hand and pull it toward your upper chest as you grab the outside of his right foot with your left hand, pushing it down. This will crank your opponent's right ankle inward.

Inside Ankle Crank Using Hand and Leg Variation

Your opponent is on his left side grabbing at your right foot. You are in a sitting position. Place his right knee on top of your right thigh and under your right arm. Secure it with your right hand. Grab his right heel with your left hand shoving the outside of his right foot against the back side of your upper left thigh. To crank his right ankle inward, use your left hand to pull his right heel toward the left side of your waist. To help force his toes and small bones of his right foot downward, squeeze your left inner thigh toward your right inner thigh.

Ankle Lock and Foot Flex Combination Variation – The "Diamond" Farnsworth

Your opponent is on his back and you're hovering over his legs. Wrap your right arm over his left instep and outside of his right ankle. The thumb side of your right lower forearm and wrist are pressing against his right ankle in an effort to scissor his legs, right leg underneath the left leg. Your left hand is controlling his right leg.

Drop your weight on your left knee. Your left arm grabs his left lower thigh, pulling his ankle deep under your right armpit. Using your right thigh as a base, your right forearm pushes his right ankle up against his left lower calf

While hugging his legs together, drop to your back as you jam your heels on top of his hips. Your bent right elbow is underneath the outside of his right ankle. Your hands are gripped together and the blade side of your left wrist is pressing against his left shin. To put pressure on his right ankle, arch and press his right ankle against his left lower calf. To put pressure on his left ankle, which is caught underneath your right armpit, arch, pressing your right shoulder blade against the topside of his left foot near the toes, flexing his left ankle. You can put pressure on either ankle, one at a time, but the ultimate way to do this technique is to put pain on both ankles at once.

Ankle Lock Counter Using Foot Flex and Ankle Lock Combination Variation

Your opponent's legs are scissored around your right upper thigh. He attempts to get an inside calf or ankle lock on your right leg. Your right hand forces his right instep downward. Your left hand controls his bent right knee.

As he starts to put pressure on your right ankle, force your right arm underneath the outside of his right ankle. This forces the inside of his right ankle against the lower calf of his left leg and also traps his left instep and foot under your right armpit. Begin to grip your hands together.

Grab your hands together in a 3-finger grip. His right ankle is hooked in the bend of your right arm. His left ankle is hooked under your right armpit. To put pressure on his right ankle, curl your arms toward your upper chest as you force his right ankle against his left lower calf. If you arch your body, pressing the top side of his left foot down, and raise his right ankle against his left lower calf, you will be flexing his left ankle.

Instep Ankle Lock and Flex with Figure-4 Variation

Grab your opponent's left ankle with both of your hands. Pull his ankle, straightening his left leg. Tuck his left ankle underneath your right armpit. Your right hand now grabs his right ankle and your left hand secures his right knee as you force his leg into a figure-4 position above his left knee.

Step your right leg over his right ankle, forcing it against his left thigh. Both of your hands pull at his bent right knee. His right shin is trapped above his left knee, forcing his straight left leg against your right inner thigh. When you decide to fall on your back, lock his left ankle close to your right side with your right inner arm, still holding his right knee with your left hand. Begin to step over his bent right leg with your left leg, forcing his right leg toward the mat.

As you fall backward to the mat wrap your right arm around your opponent's left ankle. At this time both of your legs are pressing his bent right leg against his left lower thigh. Grab the back of your right hand with your left, holding his left leg close to your body. The blade side of your right wrist and lower forearm is underneath his left Achilles tendon. To flex and put pain on his left ankle, arch back, lifting your hips, lowering his toes with your right armpit which raises his ankle with your wrapped-around right arm. The pressure is on his toes, but primarily on his left ankle.

Achilles Tendon Bend and Ankle Leg Lock from the Inside – Jerry & Jack Brisco

Your opponent is on his back and you are standing near his legs. Hook his left ankle in the bend of your left arm. Grab your left wrist with your right hand and tighten your grip around his left ankle.

Maintaining your grip on his left ankle, place your left leg between his legs and fall to your back. Place your left instep against your right calf. Squeeze and scissor your legs together. Your right hand grips your left wrist. To put pressure on his left ankle, arch back forcing your lower left forearm against his Achilles tendon in one direction while lowering the top of his left foot with your armpit in the opposite direction. When most people do this hold they lay flat on their back with their shoulders pinned. For safety, I do the same technique while on my right side so my back is turned away from his right foot which might accidentally kick me in the face.

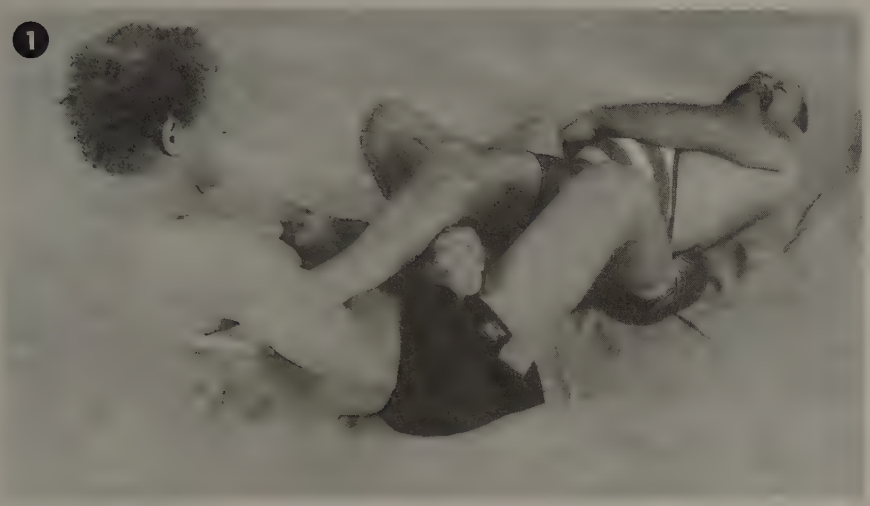
If your opponent attempts to roll to his left onto his stomach to get away, bad move for him. Maintain your hold on his left ankle with both arms and roll with him onto your stomach. Arch your back forcing your lower left forearm, which is secured with your right hand, against his Achilles tendon while using your left armpit as a base to force the top of his foot and toes in the opposite direction. The pressure is on the small bones in his left foot but mostly on his ankle.

Standing Achilles Tendon Bend with Keylock Variation

Your opponent is on his back and you are standing near his legs. Hook his left ankle under your left armpit by placing your left forearm underneath his ankle and keylock your hands together. If you do not want to fall on your back, you can finish him while you are standing. Swing your hips forward which raises his Achilles tendon with your keylocked hands while lowering the top of his left foot near the toes with your left armpit. While still standing, the pressure is on his left Achilles tendon but mostly on his left ankle. I prefer to hook his leg from the outside rather than from in between his legs so there is less chance of him countering my moves using foot and leg control.

Banana Split Toe and Ankle Lock Variation

With your opponent on his back, grapevine his right upper leg with your right leg. Spread your opponent's legs apart by pushing your left foot against your right ankle, keylocking his left lower leg with your arms and pulling it toward you. The thumb side of your right forearm is pressing against his left Achilles tendon. The toes of his left foot are underneath your right armpit. To put pressure on his left ankle, straighten out your left wrist, shoving the thumb side of your right wrist against his Achilles tendon. This will point his left foot downward and put pain on his toes and his ankle.



Ankle Lock Variation

Although this technique is finished on the ground, you may start it standing up by grabbing his left ankle under your right armpit. Fall to your back, grabbing his bent right leg at the foot with your left hand and shove it under his bent left knee.

Lock his right foot against his upper left calf with your inner right thigh. Grab your right hand with your left. To put pressure on his left ankle, flex it by raising your right forearm against his lower left calf as you drop your right armpit, shoving the top of his left foot down, flexing his left ankle.

The difference between the hold in this picture and the one in the previous picture is that we are now locking his right instep with your bent right knee, instead of securing it against his left calf with your right upper thigh. The reason we call many of the techniques in this book "variations," is because there are many ways of doing similar holds. To put pressure on his left ankle, flex it by raising your right forearm against his lower left calf as you drop your right armpit, shoving the top of his left foot down, flexing his left ankle.

Ankle Lock Flex Using the Legs Variation

You are on your backs, buttocks to buttocks. Your legs are on the inside of his legs. Your left leg is over the inside of his right thigh and resting on his right side. Grab his bent right leg at the ankle, and lock his instep under your bent right knee. To put pressure on his right ankle, raise his right upper calf with your left thigh as you lower his right instep and toes with your right bent knee. This will flex his right ankle. There can be some residual pain on his right calf and knee.

Side Scarf Hold with Ankle Lock and Flex Variation

You have your opponent in a side scarf hold down on the right side of his body. Your opponent tries to escape by grapevining your left upper thigh with his left leg.

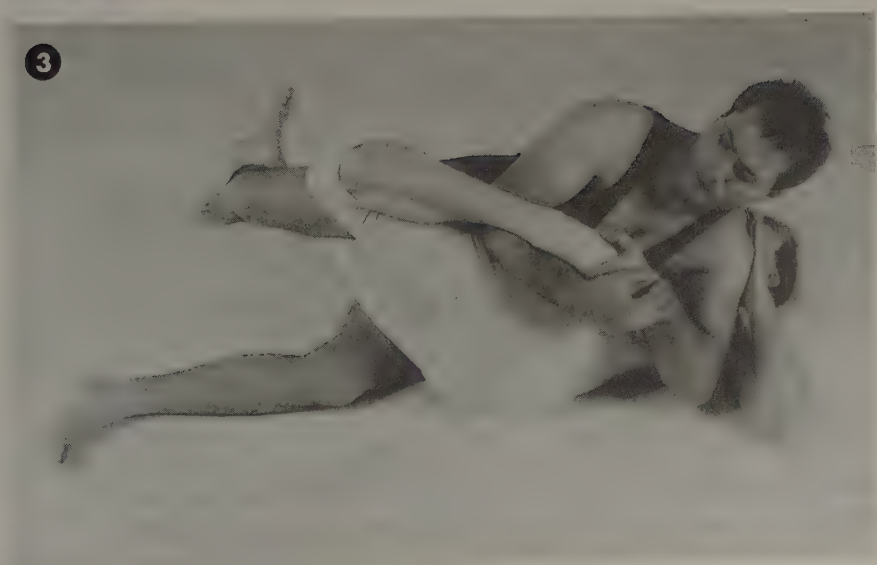
You're controlling your opponent's upper body with a side scarf hold. Your opponent places his left instep in the crook of his bent right leg. His legs are now figure-4ed around your left leg. If he squeezes your stomach with his arms and can control your left leg, he can possibly escape by rolling you over his stomach to the left side of his body.

You are still controlling his upper body with a side scarf hold. Place your left foot in front of his right ankle, pushing backward. His left instep is now trapped in the crook of his own right leg. To put pressure on his left ankle roll slightly to your right forcing his left calf forward with your left inner thigh, flexing his left ankle.

Straight Leg Lock with an Ankle Flex Variation

Although this technique is fun to do on a person you can beat with consistency, you may find it a little more difficult to use on a person of equal ability. Laying next to your opponent on the right side of his body, pull him in close to you by grabbing his left shoulder behind his head. Shove your bent left leg between his legs from behind as you push his right knee down with your right hand, spreading his legs.

Move your left arm over his head and under his left armpit, controlling his upper body. Your right hand switches to his left leg and pushes down on his left thigh just above the knee, helping to spread his legs. At the same time, your right leg steps over hooking his right inner lower calf in the bend of your right leg. Note: At this time you have a straight knee lock variation.

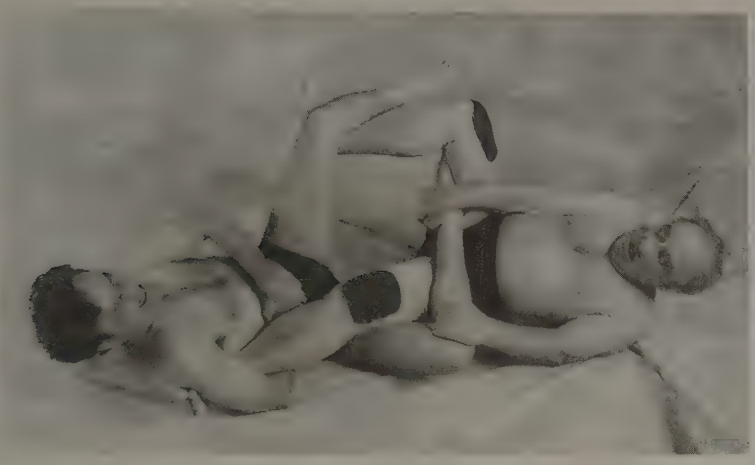


As he bends his left knee (or you grab the left foot to bend his left knee for him) grab his left foot at the toes with both of your hands and force it toward his waist. At the same time, the bend in your right arm is forcing his Achilles tendon away from his left side. The main pressure is on his flexed left ankle.

Outside Ankle Lock from Figure-4 Variation with Leg on the Outside

With your opponent on his back you start to attack his bent left knee. His left instep is caught under your right upper thigh. Your left forearm is under the bend in his left leg. Your opponent crosses his right leg over his left thigh. Your right hand grabs his right foot and puts it under your left hand which is in the bend of his left leg. From the outside of his left thigh, grab your left hand and his lower right foot with your right hand. Start to pull his right foot toward you, cranking his ankle to his outside.

Your opponent's left instep is still hooked under your right thigh. Put your right palm up and grab the knuckles of your left hand which have a solid grip on the toe side of his right lower foot. Place your left leg over his bent right leg at the calf, forcing his right knee downward. To put pressure on his right ankle, lean backward as you curl your arms pulling the big toe side of his right foot toward your upper body and cranking his right foot to the outside.



Ankle Lock Heel Hook as a Counter to an Ankle Lock – Mighty Mihran Variation

Your opponent grabs your left foot under his right armpit attempting an ankle lock. His right leg is under your left thigh. Your right instep is controlling his left upper calf and spreading his legs. Grab his right ankle and wrap his right leg around your left upper thigh forcing the instep and toes of his right foot to lock under the back of your right thigh. Force his right knee to the mat with your left hand. To put pressure on his right ankle, instep and the small bones of his right foot, continue to control his right knee with your left hand and push your right thigh downward as you pull his right heel upward toward your chest with your right hand.

Ankle Lock as a Counter to an Ankle Lock Using Two Hands

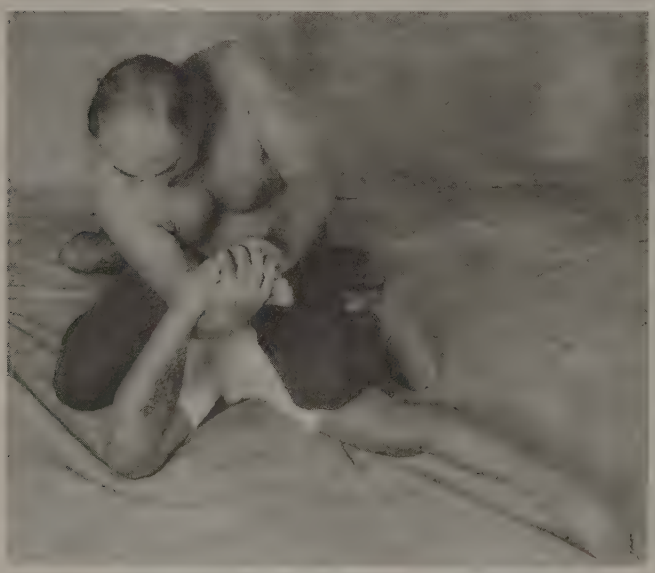
Your opponent grabs your left foot under his right armpit attempting an ankle lock. His right leg is under your left thigh. Your right shin is controlling his left leg and spreading his legs apart. Grab his right ankle and wrap his right leg around your left upper thigh. Force his right instep and toes underneath and hook it on the back of your right thigh. Wrap both of your hands around his bent right knee forcing it toward your waist. Now, arch your back, raising your hips, as you force your right leg down which raises his right heel and forces his toes to the mat. This move not only flexes his right ankle but also cranks his foot to his outside and toward the mat. The pressure is on his right ankle, instep and the bones in his right foot.

Ankle Lock as a Counter to an Ankle Lock Using One Hand

Your opponent grabs your left foot under his right armpit attempting an ankle lock. His right leg is under your left thigh. Your right shin is controlling his left leg and spreading his legs apart. Grab his right ankle and wrap his bent right leg around your left upper thigh. Force his right instep underneath and hook it on the back of your right thigh. At the same time, grab his bent right knee with your left hand pulling it toward the mat. As you do this, arch your hips raising your left thigh and forcing his right ankle upward. Lower your bent right leg against the big toe side of his foot cranking his ankle and putting pressure on his instep and the small bones in his right foot. This technique is not proper form because you should never lay down on the job.

Double Ankle Flex Counter to an Ankle Lock Variation

You and your opponent are your backs, buttocks to buttocks, with your left leg between his scissored legs. He is attempting to put a lock on your left ankle. Grab the top of his left foot with your left hand, pressing his left foot against your stomach. Grab the toes of his right foot with your right hand, pressing his right foot down against his left ankle. Although he will feel pressure on his left ankle, most of the pressure will be on his right ankle, instep and small bones in his right foot. There is no photo for this next variation. Place his right instep underneath your right armpit and place your right forearm underneath his left ankle for leverage. To put pain on his right ankle and the small bones in his right foot, lift his left ankle as you lower his toes with your right armpit.



Inside Ankle Crank Sitting on His Buttlocks Variation

Your opponent is on his stomach and you are sitting on his buttocks. Your left shin is resting on the back of his right thigh and your right knee is resting on the mat. Reach under his left ankle with your right hand. Place the palm of your right hand on the top of his left foot, grab the blade side of his left foot with your fingers. Your left hand is either underneath or resting on top of the fingers of your right hand and is on the inside of his left foot. To crank his ankle inward, pull down on the blade side of his left foot with both of your hands as you lift upward against his ankle with your right forearm.

Outside Ankle Crank Sitting on His Buttocks Variation

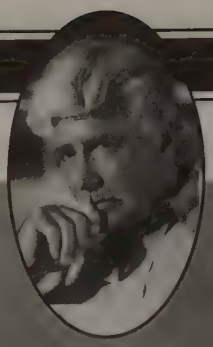
You are sitting backward on your opponent's buttocks with your left shin resting on the back of his right thigh. Grab the big toe side of his left foot with your right hand pulling it toward you and bending his knee. Grab the toe side of his left foot with your left hand, now both of your hands are gripping the toe side of his left foot. To crank his left ankle to the outside, pull with both of your hands toward the right side of your body as you shove his left ankle away from you with your left forearm.

Kneeling on One Knee Inside Ankle Crank Variation

Your opponent is on his stomach. You are half kneeling on your right knee with your right shin resting on his left thigh, helping to control his lower body. Assuming that his right leg is bent, grab the blade side of his right foot with your right hand and place your left forearm underneath his right instep. Grab your right fist with your left hand. To put pressure on his ankle, use your left forearm as a base to support his right ankle. With both hands twist and crank his foot inward toward the right side of your body.

Kneeling on One Knee Outside Ankle Crank Variation – Harley Race

Your opponent is on his stomach and you are half kneeling on your right knee with your right shin resting on his left thigh, helping to control his lower body. Assuming that his right leg is bent, grab the big toe side of his right foot with your left hand and place your right forearm underneath his right instep. Grab your left fist with your right hand. To put pressure on his ankle, use your right forearm as a base against the outside of his right ankle. With both hands twist and crank his foot outward toward your left knee.



Ronnie Rondell

Standing Inside Top Ankle Lock Crank with Both Hands on the Same Side – Ronnie, R.A. & Reid Rondell Variation

Your opponent is on his hands and knees. You are standing, straddling him, facing his feet. Your feet are on a solid base with you back to your opponent's back. Grab his right leg with either or both of your hands. Lift his leg off the mat. Your left arm is underneath his right leg and gripping the blade side of his left foot. Place your right hand on top of your left fist to strengthen your grip. To put pressure on his right ankle, slightly raise your left forearm as you crank down with both of your hands forcing his toes to point between his legs.

Kneeling on One Knee Ankle Flex Using Wraparound Grip Variation

Your opponent is face down and you are sitting on his buttocks, using your right knee and left foot for balance. Your right arm is underneath his left Achilles tendon. The toes of his left foot are hooked under your right armpit. Grab your right hand and wrist with your left hand. To flex his left ankle, lean backwards, pushing off with your left foot, arching your back as you lift up with your right forearm and wrist. His toes will bend down flexing his ankle.

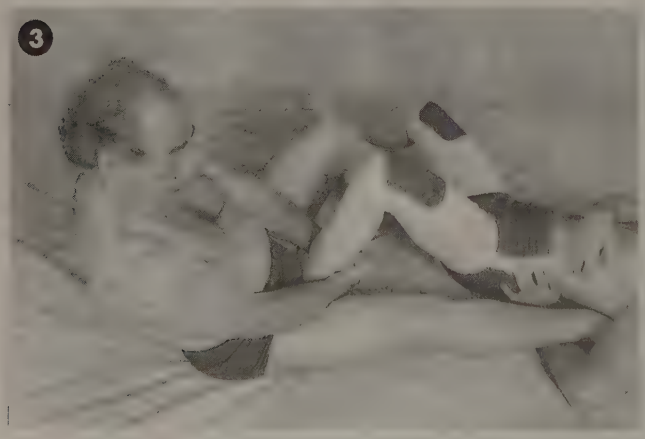
Kneeling on One Knee Keylock Outside Ankle Crank or Ankle Flex Variation

Your opponent is on his stomach and you are sitting on his butt facing his legs. Keylock your arms around his left foot and ankle. Before you crank his ankle toward the outside, his left foot and toes have to be hooked under your right armpit and his heel pressed against the right side of your upper chest. To crank his left ankle, turn your body to your right twisting and cranking his ankle toward the left side of his body with your keylocked arms. Holding the same keylock on his left foot, instead of cranking it, flex it. To get an ankle flex his foot is hooked underneath your right armpit, his heel and Achilles tendon are resting on the back side of your right wrist. To flex his left ankle, arch backward forcing his toes and the small bones in his lower foot backward with your right armpit as you raise his Achilles tendon with your right wrist and forearm.

Achilles Tendon Pull Counter to an Ankle Lock Variation

You and your opponent are on your backs. Your opponent is attempting an ankle lock on your right leg. His left leg is between your legs. You sit up to take the pressure off your right leg. At this time, your opponent should have pushed your upper body back toward the mat with his right foot. Then maybe his hold would have worked.

His left foot should be wedged underneath your upper right thigh. Grab your hands together around his left leg between his lower calf and Achilles tendon. The thumb side of your left wrist is pressing against his lower calf.



His left instep and ankle are deep under and against your inside upper right thigh. Apply pressure by either pulling straight or to your right or left side. In this photo, I am pulling straight and slightly to my left. You can see part of my opponent's left lower calf. I am putting pressure on the Achilles tendon by pulling toward me, and I am pinching his lower calf by sliding the thumb side of my left wrist to my left.

Place your left foot against your opponent's right inner thigh to help control his lower body. Continue to pull his left lower calf toward you using a 3-fingered grip. As an alternate move, you can saw his lower calf with the thumb side of your left wrist and forearm in either direction for extra pain.

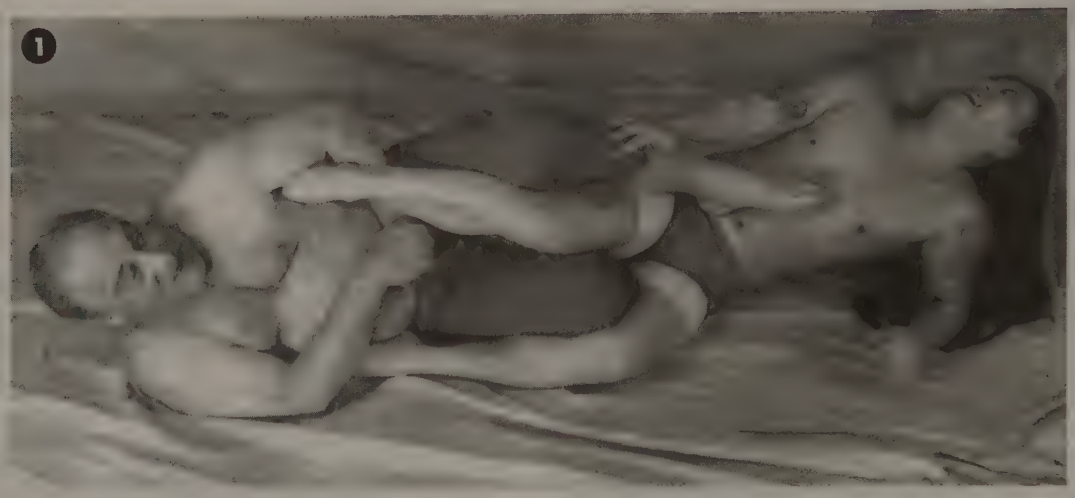
Achilles Tendon Bend and Ankle Lock – Finishing on the Stomach

Your opponent is on his back with his legs around your waist. Press down on your opponent's inner upper calves with your elbows and spread his legs.

Grab around your opponent's right leg with your left arm and lock his right ankle in tight against the left side of your body. Grab your left wrist with your right hand. Step over your opponent's body with your left foot as you start to twist your body to the right.. This will force him to roll onto his stomach.

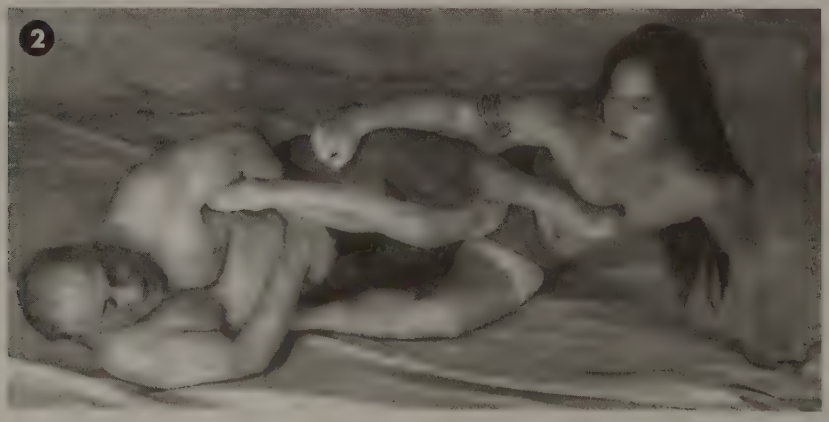
Continue twisting to your right keeping his ankle locked in close to the left side of your body with your left arm. As you continue to twist, your opponent will roll onto his stomach. You can put pressure on his ankle by torquing his foot backward, which turns this technique into an Achilles tendon bend and ankle lock variation.

You can do this technique by falling on your face or rolling on your back. If you roll on your back, your opponent has the option of sitting up and taking the pressure off his ankle. If you keep your opponent on his stomach, he can't sit up to relieve the pain in his ankle.

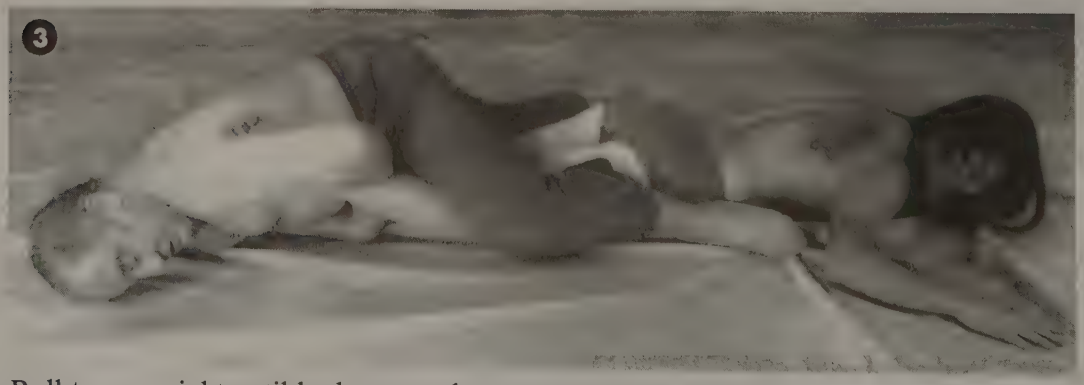


Achilles Tendon Bend and Ankle Lock from the Outside

Both you and your opponent are on your backs, buttocks to buttocks. Your body is between his legs. Hook his right ankle with your left arm, shoving his toes under your left armpit. Grab your left wrist with your right hand. Squeeze your opponent's right knee between your legs. Place your left leg over his right upper thigh as you roll to your right. As you arch back, you put pressure on his right ankle.



Your opponent tries to ease the pain on his right ankle by sitting up.



Roll to your right until both you and your opponent are on your stomachs. Continue to hold a firm grip around his right ankle with your arms. Hug your ankles in close to his hips. Now that your opponent is face down, he cannot sit up to ease the pain in his right ankle. Arch your body to put more pressure against his Achilles tendon and right ankle.

Figure-4 Leg Hold (Butt to Butt) into a Calf and Ankle Flex

Your opponent is on his back. Grab both of his ankles, lift, straightening his legs. Wrap your left leg around both of his legs and step over his stomach to the left side of his body. Put your weight on your left foot as you fall onto your back.

As you fall onto your back, figure-4 your legs. Continue to hold both ankles keeping his legs straight. Place his right calf over his left shin.

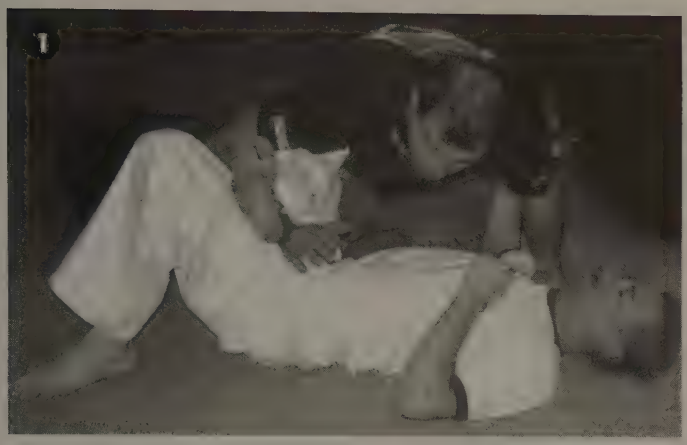
You have placed your opponent's right calf over his left shin; place both of your hands over the small bones on the topside of his right foot. To put pressure on his right calf and his flexed right ankle, arch and pull his right foot toward you using the top of his foot near the toes as a handle. The pain is in his right calf and his flexed right ankle.

Figure-4 Leg Hold (Butt to Butt) Outside Ankle Crank

Your legs are figure-4ed around both of his thighs. Cross his legs placing his right leg over his left leg. Hook his right instep under your right arm. You're gripping his left ankle with your left hand.

Continue to lock his right lower leg under your right armpit and make sure the back of his right upper thigh is pressing against the front of his left upper thigh. To put pressure on his straight locked left knee press his left ankle upward with your left hand.

Your legs are still figure-4ed around your opponent's thighs squeezing them together. Wrap you right arm around the toe side of your opponent's lower left foot and underneath his left ankle. Grip your fingers together in an Indian grip. Your right wrist is between his ankle and your chest. To put pressure on his cranked left foot, arch your body up lowering his toes toward the mat as you raise his left heel.



Rolling Ankle Lock Variation

Your opponent is on his back. You're on your knees on his right side. Your opponent's right leg is crossed over his bent left leg in an effort to prevent you from mounting him. Shove your right arm underneath and through the gap in his bent right leg. Your left hand is leaning on his right shoulder, controlling your opponent's upper body.

With your left hand, grab the blade side of your opponent's right foot. Keylock your arms together. Flex his ankle by pulling it toward his upper body with your left hand.

Maintaining a strong grip on the blade side of his right foot with your keylocked hands, roll over his body until your back touches the mat.

Your opponent is now on his stomach. Continue your firm, keylocked grip on his right foot. Use your right forearm as a base to press against the inner side of his right ankle. To put pressure on his flexed right ankle, push your keylocked hands toward his head. The secret of this hold is to secure the inside of his right ankle with your right forearm as you push both of your hands toward his head and shoulders. The pressure is on his flexed ankle and the small bones in his right foot. One of the variations that Gene enjoys is placing the heel of his left foot against the back of the opponent's neck, sometimes called a Rabbit Punch with a foot. This not only stops him from rolling, but stuns him long enough to do damage to his right ankle.

Step-Over Bent Knee Ankle Flex Variation

Your opponent is on his back and you're on his right side. He bends his right leg in an effort to prevent you mounting him. Using your right hand, grab the blade side of his right foot near his toes and start to pull it toward his upper chest. Your left hand is underneath his neck, using his neck as a handle.

Swing your right leg over his left leg. Your right thigh shoves the outside of his right calf further toward his upper chest.

Swing your left leg underneath your opponent's left leg. Keylock your legs together, controlling his left leg. To put pressure on his right ankle and the small bones in his right foot, continue to pull the blade side of his right foot toward his upper chest.

Rolling Top Ankle Lock Variation
Spread your opponent's legs with your left shin and right hand. Grab your opponent's lower foot with your right hand.

Wrap your left arm underneath your opponent's left leg at the lower calf and keylock your hands together, securing his left foot. Start to roll over your left shoulder.

Roll over your opponent's body, on your left shoulder. Hook your left instep underneath the back of his right lower thigh. This will help roll him onto his stomach. Continue your keylock grip around his lower left foot to assist him in rolling onto his stomach.

You roll over your opponent's body holding your top ankle lock and drag him to his stomach with your left leg by pulling and lifting his left leg.

Place both of your legs over his right leg helping to control his body. Your keylocked arms are hooking his lower left foot. To put pressure on his left ankle, twist his lower foot clockwise. This is a simple hold but can be dangerous. Practice with caution.

Heel Hook and Knee Crank Standing Grabbing His Far Leg

Your opponent is on his back and you are standing between his legs. He tries to wrap his legs around your waist in order to control your body. Grab the top of his ankles to control his legs to prevent him from wrapping his legs around your waist.

Leaning forward, press his left calf against your right thigh to control his left leg. Place your left forearm and hand underneath your opponent's right lower calf.

Step over your opponent's body with your left leg. Shove his bent right leg, at the top of his foot, against your left side. Your left bent elbow secures his bent right lower leg against your upper left thigh. Start to lean forward.

With both hands, start to grab his left foot. As you lean forward, you are severely cranking his right knee.

(Continued on next page)

As you lean forward, cranking his right knee, grab and control his lower left shin with your left hand. Shove his left lower foot under your right armpit and lock it in tight with the thumb side of your right arm. This will allow you to free up your right hand. Place the thumb side of your right wrist underneath his left heel and start to lift.

Grab your hands in a 3-finger grip and crank his left ankle by raising his heel as you lower his toes.

Continue to crank his left ankle and heel as you lean forward and slightly twist to your right, which will also crank his right knee. The pain is in his left ankle and right knee.

Heel Hook Knee Crank Standing, Grapping His Near Leg

Your opponent is on his back and you are standing between his legs, pressing both of his calves against your lower thighs. This makes it very difficult for him to get any kind of foot or leg control on you.

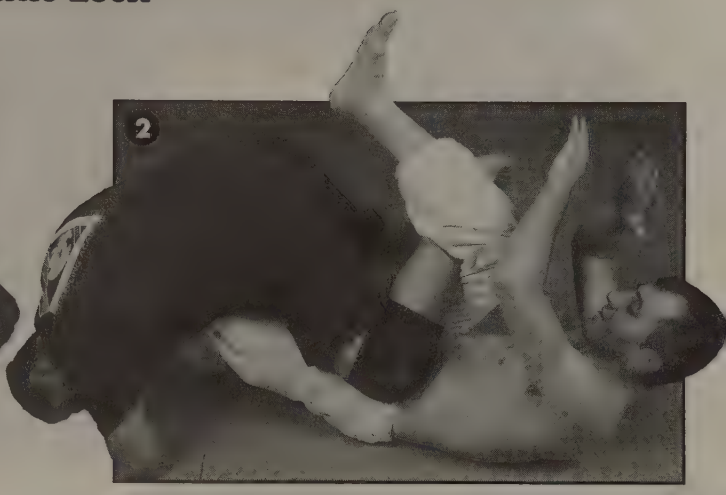
Continue to hold on to his left lower shin with your right hand. Step over your opponent's body with your left leg and shove his bent right leg, at the top of his foot, against your left side. Your left bent elbow secures his right lower leg against your upper left thigh and the left side of your body. Start to lean forward cranking his right knee.

His right instep is underneath your left armpit and locked against your body. Release his left leg with your right hand and grab your left hand in a three-finger grip. Your left palm is facing down and your right palm is facing up. Continue to crank his right knee by leaning forward and turning slightly to your right.

As you turn to your right, lower the blade side of his right foot with your left armpit, while you raise his right heel with the thumb side of your left wrist and forearm. Continue to lean forward. This will not only crank and put pressure on his right knee but will mostly cause pain in his right ankle.

Rolling Ankle Lock

1. Many times your opponent has the advantage by having you in foot and leg control (The Guard). Grab his left foot with your right hand. Your opponent might try to defend against your upper body with his hands. Fool him by starting to do a forward roll over his left thigh.



2. As you start your forward roll over your left shoulder, your right leg is hooked under your opponent's right upper calf and knee. Which in turn forces him to roll onto his stomach.

3. Now that your opponent is on his stomach control his right leg with both your legs and start to keylock his left ankle.

4. To put pressure on his left foot and ankle, hold a strong grip with your right hand. Press away from you, while turning his foot counter clockwise.

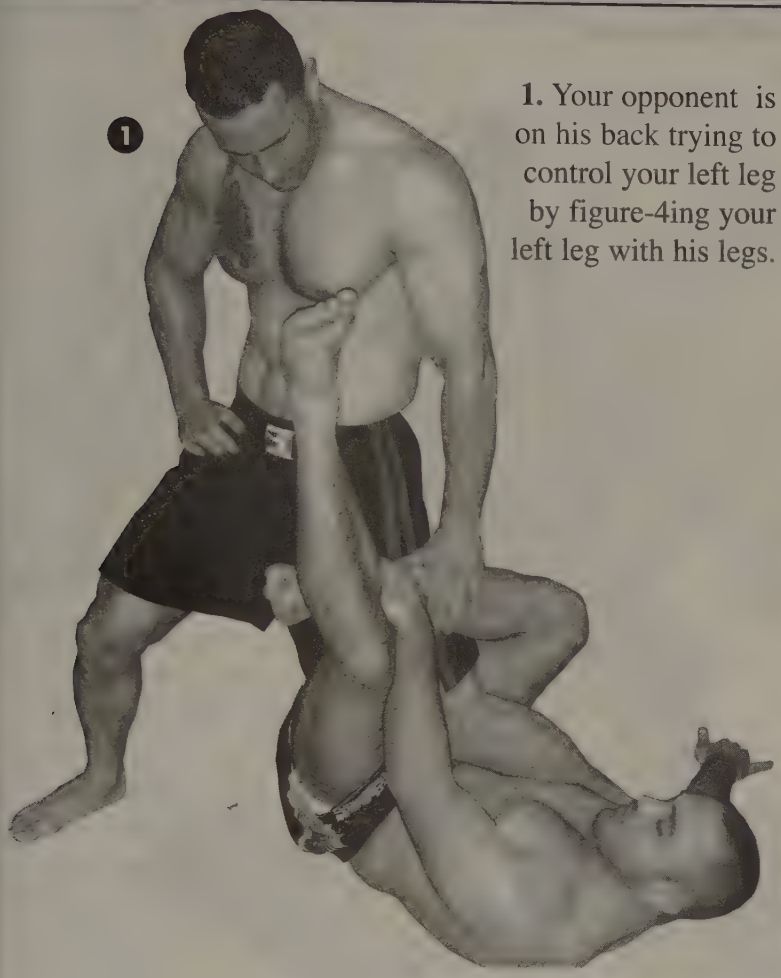
Ankle Lock Counter

1. Both participants are vying for the same ankle lock hold. You must learn how to counter your opponents move as you try to accomplish your own.

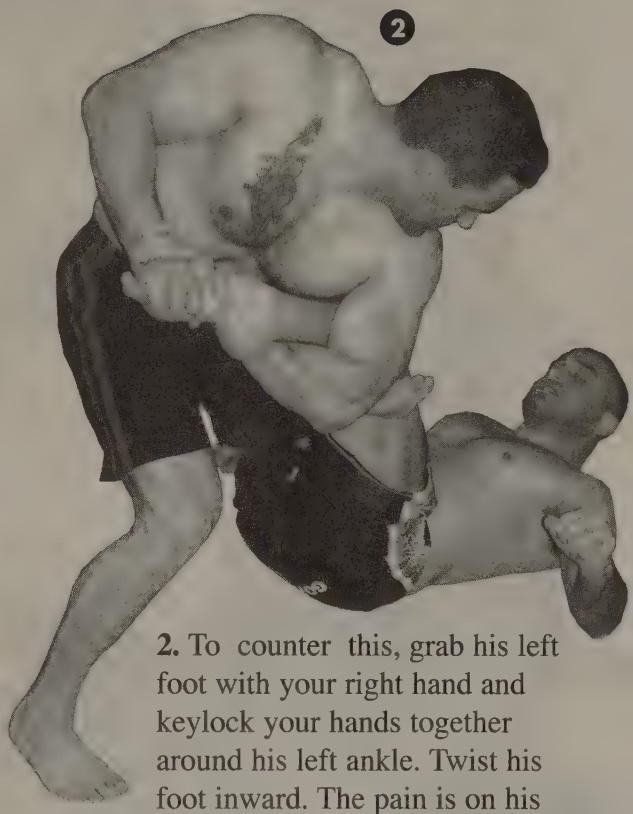
2. Your right knee is on the outside of your opponent's left knee. Grab his right ankle and push it away from you.

3. Place your right bent knee inside your opponent's left knee and push away with your right knee. Spread your opponent's legs apart making him lose his grip. Wrap your right arm around the opponent's left ankle. Arching your back and pushing your bent knee against his lower left thigh putting pressure on the opponent's left ankle.

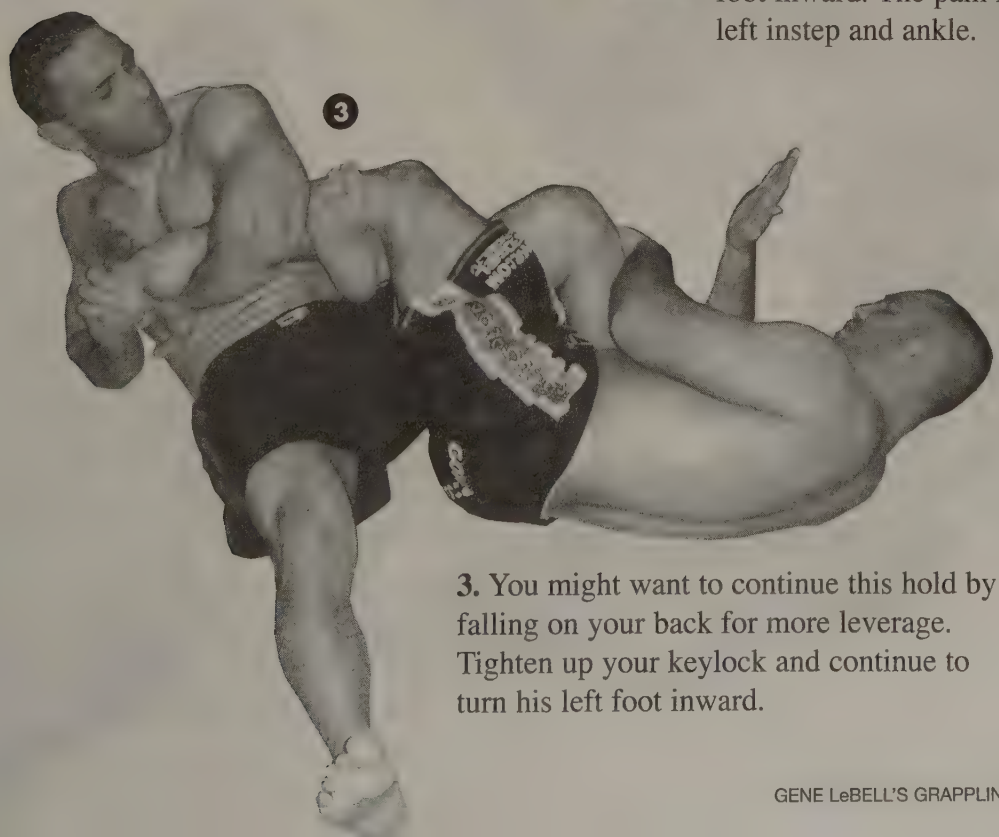
Ankle Lock & Crank to an Attempted Leg Hook



1. Your opponent is on his back trying to control your left leg by figure-4ing your left leg with his legs.

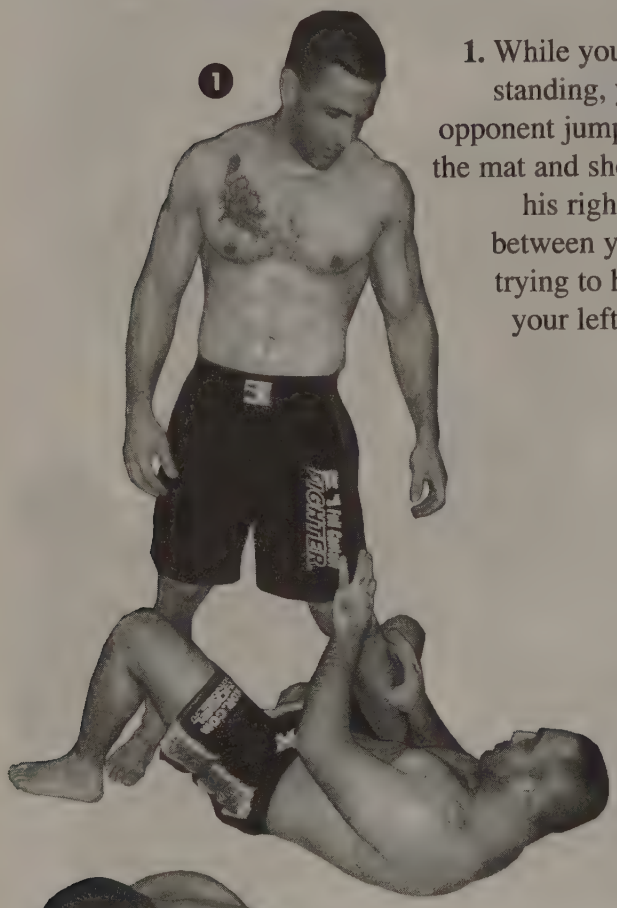


2. To counter this, grab his left foot with your right hand and keylock your hands together around his left ankle. Twist his foot inward. The pain is on his left instep and ankle.



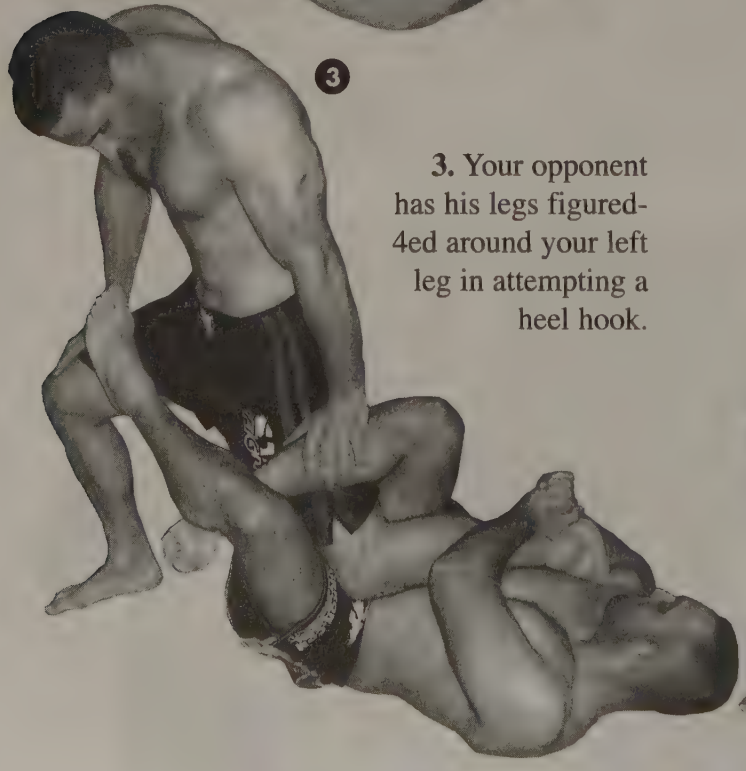
3. You might want to continue this hold by falling on your back for more leverage. Tighten up your keylock and continue to turn his left foot inward.

Rolling into an Inside Top Ankle Lock Counter to an Attempted Leg and Heel Hook

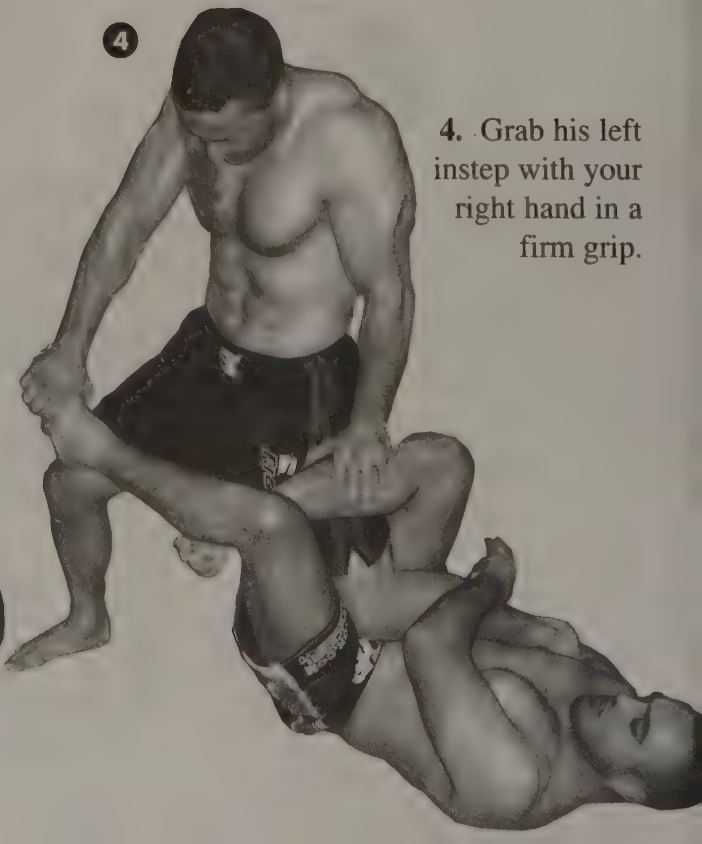


1. While you are standing, your opponent jumps to the mat and shoves his right leg between yours trying to hook your left leg.

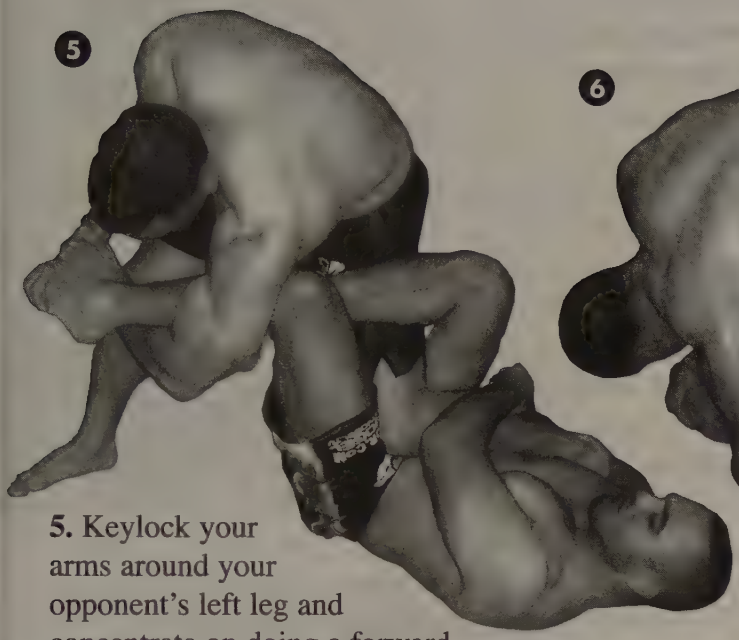
2. Your opponent starts to wrap his right leg around your left thigh.



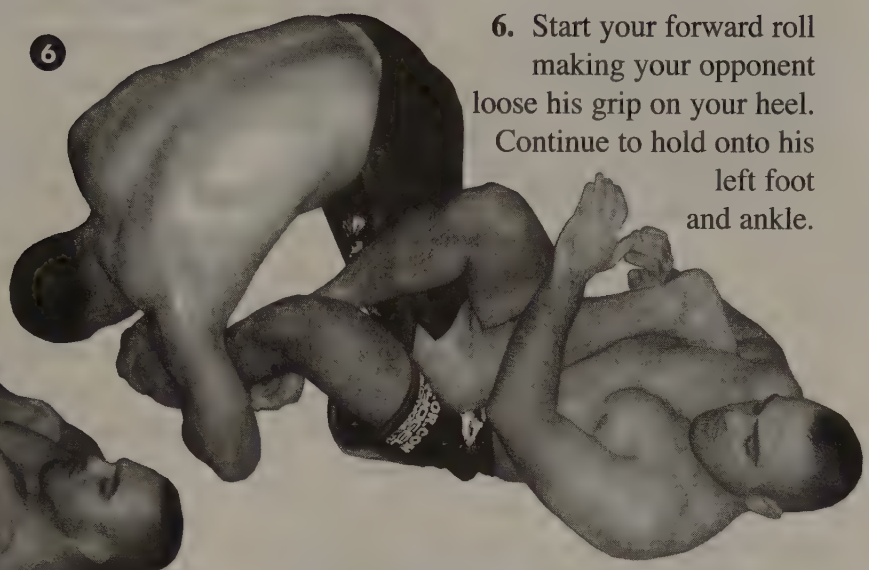
3. Your opponent has his legs figured-4ed around your left leg in attempting a heel hook.



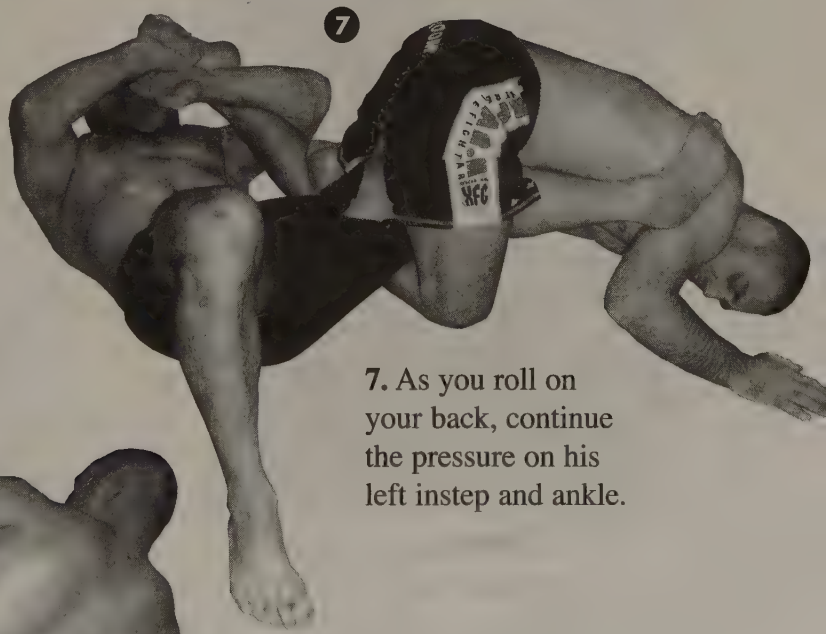
4. Grab his left instep with your right hand in a firm grip.



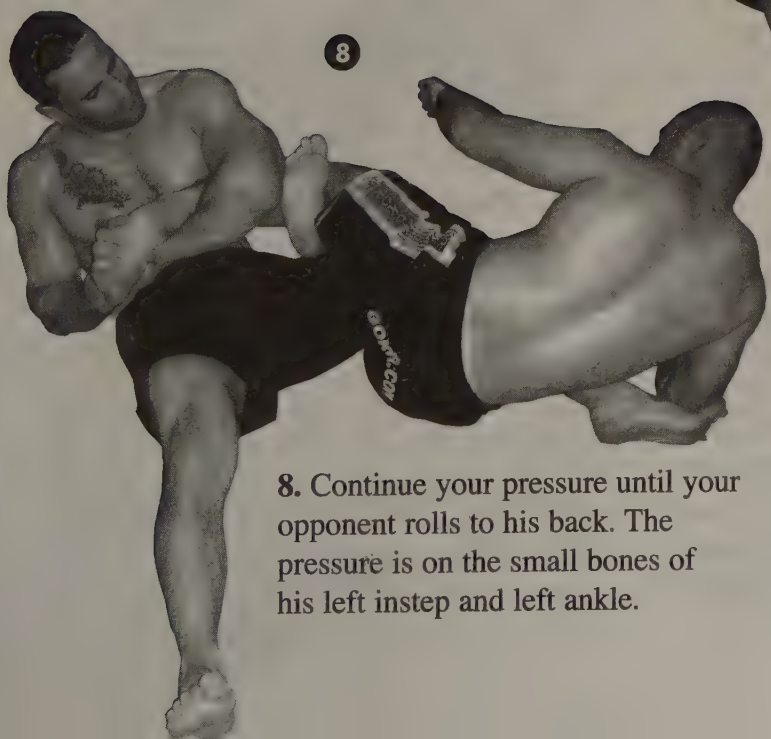
5. Keylock your arms around your opponent's left leg and concentrate on doing a forward roll over your left shoulder. Grab your opponent's left instep with your right hand.



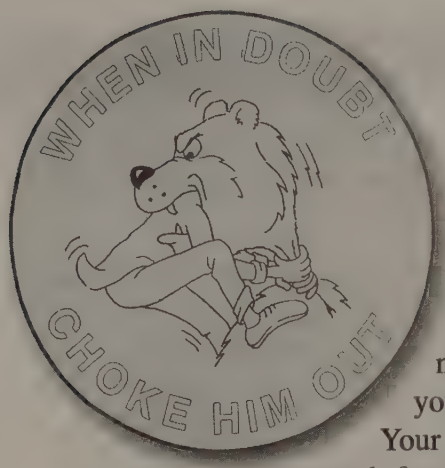
6. Start your forward roll making your opponent loose his grip on your heel. Continue to hold onto his left foot and ankle.



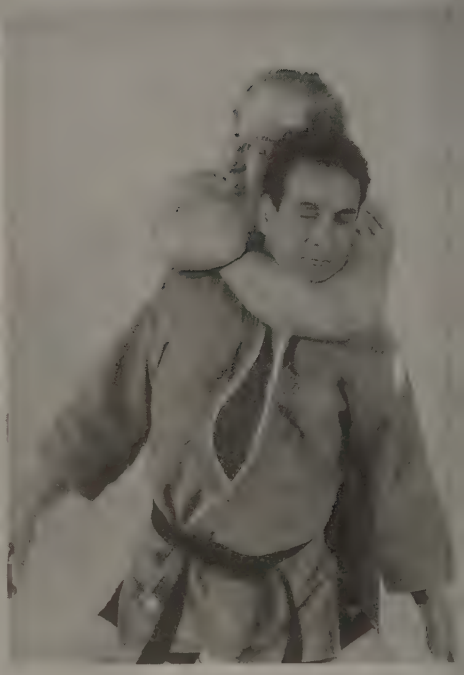
7. As you roll on your back, continue the pressure on his left instep and ankle.



8. Continue your pressure until your opponent rolls to his back. The pressure is on the small bones of his left instep and left ankle.



CHAPTER 12
CHOKES



Rear Naked Choke, or as Gene Says: "When in Doubt, Choke Him Out"

Place your left arm around your opponent's neck and under his chin. Place your left palm on your right lower biceps. Your bent right arm pushes the back of his neck forward. To choke your opponent, squeeze both sides of his neck with your left arm, slowing down the blood supply to his head. Note: the pressure is on both sides of his neck, not his windpipe. Breaking the windpipe can cause serious injury, or even death. This is Gene LeBell's favorite choke because you are behind your opponent, and it is harder for him to counter.

Winding Choke

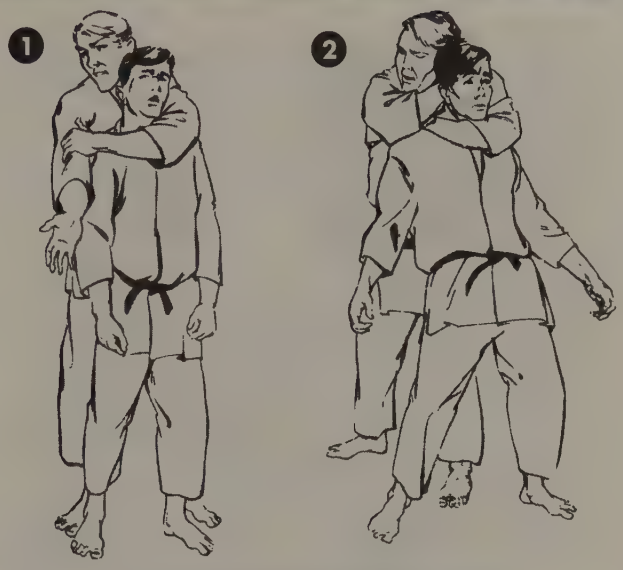
From behind grab your opponent's left lapel up high with your right hand and pull it in front of his neck. Your left arm shoots under his left arm, behind his neck and pushes forward. Choke him by straightening both of your arms at the elbows, keeping your right wrist straight. You are mainly choking the left side of his neck. If you are on the ground, and if at all possible, grapevine his legs with your legs. This will make it more difficult for him to roll out of your winding choke. On the street, lean your opponent backward and off balance to improve your control.

Palm Up, Palm Down Forearm Push and Pull Choke

With your right hand palm up, grab in deep on the left side of his collar. With your left hand palm down, grab the right side of his collar. Throw your right elbow underneath his chin, and press the blade side of your right hand and wrist against the left side of your opponent's neck. Pull the right side of his collar in a scissoring motion above your right forearm with your left hand.

Lifting Rear Necklock

Arch your opponent's back and wrap your right arm around his neck. Grab your right hand with your left. Lift his neck and keep his back arched.



Rear Figure-4 Strangle

1. From behind wrap your left arm around his neck. Place your left palm on your right upper arm. **2.** Bend your right arm and place your right wrist against the back of his beck. Apply pressure by pushing on the back of his neck.

Control Hold Choke & Half-Nelson

1. Your opponent swings at your head with his right fist. Block with your left forearm and grab his left lapel with your right hand. **2.** Swing his right arm down and across your body as you step forward and behind him with your left foot.

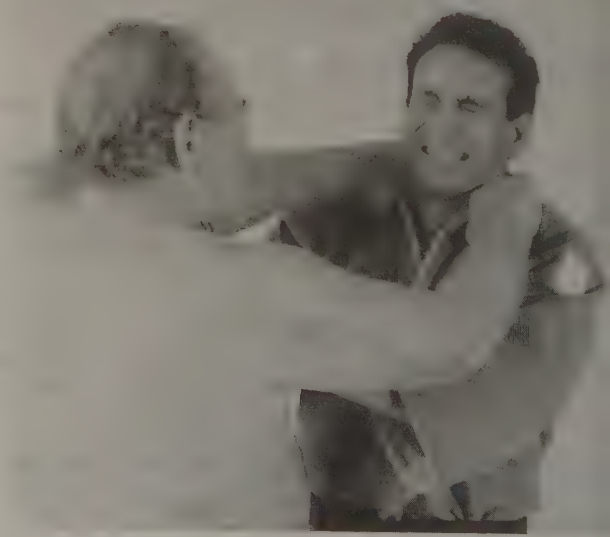
3. Force your left arm up under his left armpit and against the back of his neck into a half-nelson as you keep a tight grip on his lapel with your right hand. **4.** Straighten both your arms at the elbows to take up most of the slack, then push against the back of his neck with your left wrist. Your right hand simultaneously pulls on his lapel which has been wrapped around his throat. By bumping him behind the knees with your knees, and behind his back with your stomach, force him into a sitting position.

The Necktie – Joe the Ghetto Man

Grab both sides of his lapel with your left hand, thumb down. Your index and middle finger are hooking his left collar near his neck. Your two small fingers of your right hand are between his collar and his neck. Your left thumb is pressing the right side of his collar creating a sliding noose effect. Grab either the left side or both sides of his lower lapel with your right hand. As you pull, slightly loosen the grip of the index and middle fingers of your left hand so that the lapel will slide. Keep on pulling the left side of his lapel with your right hand until the slack is out, then tighten the grip of your left hand. Now you have a tourniquet on his neck limiting the blood supply to his head.

Rear Single Lapel Tourniquet

Grab your opponent's left lapel with your right hand and pull it tightly across his neck. Switch hands and grab his left lapel with your left hand, palm down. Put your right hand over your left hand and grab the cloth between his neck and left shoulder, palm down. Choke your opponent by scissoring your forearms and spreading your elbows. Keep your wrists straight.



Double Bear Claw

Grab both sides of your opponent's collar in deep with your hands, palms down. To put pressure on both sides of your opponent's neck, with a firm grip, straighten your arms and this will put a tourniquet on his neck by tightening his collar. Keep your wrists straight. Most people miss this technique because they don't grip their hands back far enough on his neck. This is not a windpipe choke.

Bow and Arrow

Your left hand grips the right side of your opponent's collar, palm down. Your right hand grabs your opponent's left collar, preferably up high. Turn your body to your right, straightening your left arm and shoving the knuckles of your left hand against the right side of your opponent's neck. Pull the left side of his collar toward your left shoulder with your right hand. This will cut off the blood supply to your opponent's head, completing your choke. You'll find that this technique is more effective if you fall to your back and push his upper thighs away from you with your feet. This choke is not only practical but it hurts.

Bow and Arrow Series – Front Crossover Push and Pull Pushing Hand Over Lapel Variation

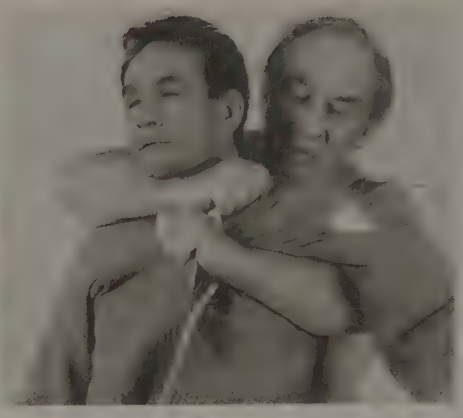
Grab the left side of your opponent's collar with your right hand, thumb up. Grab the right side of your opponent's collar with your left hand, palm and thumb down. Your left hand pulls the right side of his collar across the front of his neck and over the lapel on his left side. To put a tourniquet on his neck, pull with your right hand as you push with your left hand. This is easier to do if you are sitting on top of your opponent and his shoulders are pinned or if you are on your back and have him in foot and leg control.

Bow and Arrow Series – Front Crossover Push and Pull Pushing Hand Under Lapel Variation

Grab the left side of your opponent's collar with your right hand, thumb up. Grab the right side of your opponent's collar with your left hand, palm and thumb down. Cross your opponent's neck with your left hand and the right side of his collar. Note: your left hand and the right side of his collar are under his left lapel. To choke him, push the right side of his lapel with your left hand, still palm down, and straighten your left elbow. As you do this, pull the left side of his collar strongly with your right hand. This can be done standing, or on the mat.

Standing Palm Up Palm Down Scissor Choke

Grab the left collar with your left hand in deep, palm up. Grab the right collar with your right hand in deep, palm down. Hold a firm grip with your left hand. Start your choke by trying to touch your right elbow to your opponent's left shoulder. Make sure that both arms are underneath your opponent's chin. The scissoring effect will cut the blood supply to your opponent's head and put him to sleep if he doesn't give up first.



Rear Double Lapel Tourniquet

From behind, with your left arm underneath his left arm, grab your opponent's right collar. With your right hand grab his left collar, right hand on top. Anchor the collar with your left hand as you slide your right hand up deep. Grab his right lapel with your left hand, holding it securely. Start the tourniquet by straightening your elbows. If you take your opponent to the ground, stay behind him by using foot and leg control. This technique is generally used when you are attempting a single lapel winding choke which fails because your opponent counters your move by locking your left arm underneath his left armpit so you cannot put your left arm behind his neck.

Double Knuckle Roll Choke – Officer Steve's Stare Down

Grab your opponent's collar in deep on each side, thumbs up, pulling him in close to you. If you look at your opponent's eyes closely, he will telegraph his every move. In this case, Steve "The Good Cop" is trying to counter my choke by hypnotizing me with the "Evil Eye."

Continue to grab your opponent's collar in deep, thumbs up. Choke him by rolling your knuckles into his neck slowing the blood supply to his head. At this point, your thumbs should be pointing out; your elbows should be close to your body, pressing forward. On the street it's an interesting hold if you're standing and shoving your opponent against a wall, using the wall as a third arm.

Cross Lapel Palm Up Palm Down Single Leg Over Choke Variation – Cholo Choke

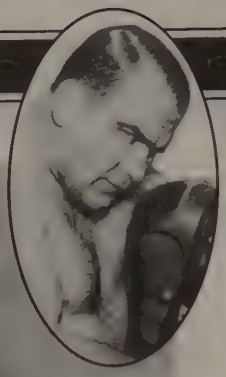
You are using foot and leg control. Start your choke by grabbing the left side of his collar, in deep, with your left hand, palm up. Use your right hand for assistance to get your left hand in deep. Then grab his right collar, right palm down, in deep. Your arms are now in a scissored position.

As you continue to choke your opponent by pulling his upper body toward your lower body, place your right leg over his head and against the right side of his neck. Add to your cross lapel strangle by forcing your bent right leg against the right side of his neck.

Two Hands on the Same Lapel Single Leg Over Choke Variation

You have your opponent in foot and leg control. His right arm is hooked under your left armpit. Grab the left side of his lapel with both of your hands and pull his upper body toward you. Note: For this technique, both hands are on the same lapel. Your left hand should be palm up, your right hand should be palm down.

Pull his left lapel and upper body, with both hands on the same side, toward you. Throw your right leg over his head and place your right thigh against the right side of his neck. In this shot you can't see it, but his right forearm is trapped underneath your left armpit. To choke him, pull his left lapel with both hands toward your upper body while pushing his head and neck away from you with your right leg. Use your hands and right leg in a scissoring motion.

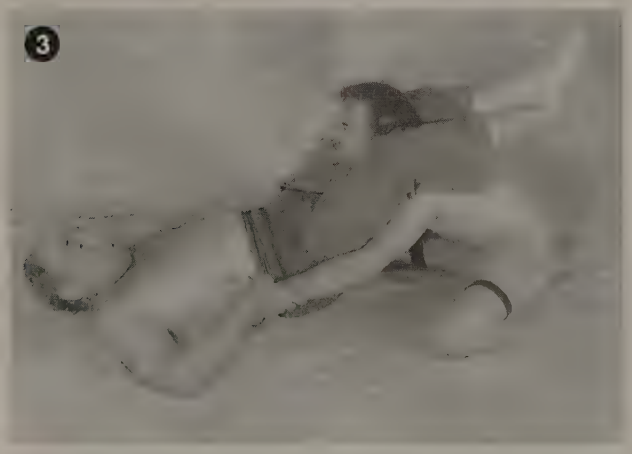


Ed "Strangler" Lewis

Neck Choke Using Your Scissored Legs – Strangler Lewis Leg Scissors on the Neck

Your opponent is on his knees. You are on your back with your legs on his shoulders, above his arms. Your opponent has your hips off the ground and he's reaching for your upper body. Grab his left hand with your right hand.

Grab his right wrist with your left hand. Start to pull his head forward between your legs, exposing his neck, by using your hands to pull both of his arms, which are on the outside of your thighs, toward your upper chest.



Continue pulling both of his wrists and hands toward your upper body, with both of your thumbs pointing toward his head, until his neck is slightly above your knees. Your left leg is already on his right shoulder and against the right side of his head. Jam your right leg against the left side of his head and neck and scissor your legs together. To choke your opponent, arch your body to give more strength to your legs. Put pressure on his neck by squeezing your scissored legs together against the sides of his neck below his chin. This will slow down the blood supply to his head and will eventually cause him to lose consciousness or he will submit from the pain to his neck.

Neck Choke Using Your Scissored Legs (Alternate Hand Grip Variation)

Your opponent is on his knees and you're on your shoulders. To get his neck in deep between your legs, raise your body at the hips as you continue to pull both of his arms with your arms toward your upper body. This photo shows your gripped hands with your thumbs pointing toward your head. To not only choke him but to put pain on his neck, tighten your scissored legs and squeeze your knees together. This is a powerful choke, often your opponent will submit before he is rendered unconscious.

Figure-4 Leg Choke Variation – Macho Machado's Triangle Choke

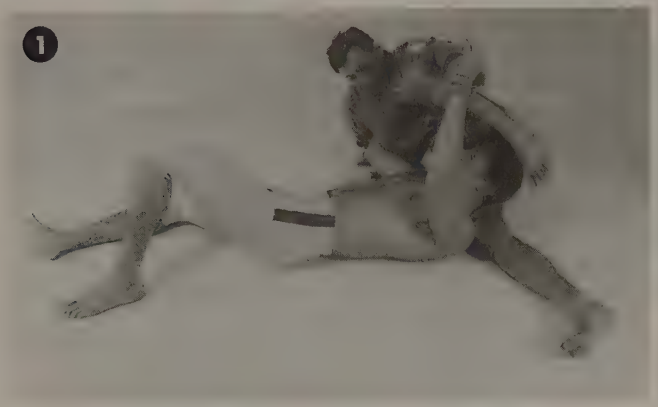
You are on your back and your opponent is on his knees. Place your right leg over his left shoulder and behind his neck. You are controlling his upper body with foot and leg control by keylocking your legs around his neck. Hook your right instep and ankle with your bent left knee. Choke your opponent by tightening up your leg grip around his neck and under his right armpit. Grab the back of his head with both hands, pulling it toward your stomach.

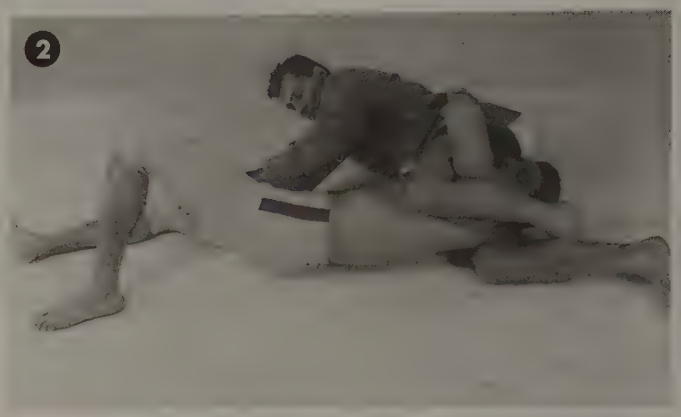
Figure-4 Neck Choke and Straight Arm Bar Variation

1. You're on your back using the mat as a third arm. Your opponent is on his knees, facing you. You're using foot and leg control on your opponent. Your left foot controls his right hip and lower body. Your right foot pushes against his left shoulder, making it more difficult for him to counterattack using his left arm. Grab his right wrist, which is between your legs, with your left hand. Now that you have a firm grip on his right wrist with your left hand, pull it toward your upper body and straighten his arm. At the same time, push against his right hip with your left foot to help lower his head and upper body between your legs. Anticipate putting your right leg over his left shoulder and behind his head and neck.

2. Swing your right leg over his left shoulder and around the back of his neck as you straighten out his right arm with your left hand. Keylock your figure-4ed legs firmly by hooking your bent left leg around your right instep and ankle. To choke him, tighten up your figure-4 legs around his neck and assist them by pulling downward on the back of his head with your right hand. At this point, you have a superior strangle using your legs and right hand.

3. You have his neck in a choke using your figure-4 leg lock. Two holds are better than one. Maintain your pulling grip on his right wrist with your left hand. As you arch your body you are putting an elbow lock on his straight right arm. Continue pulling the back of his head toward your lower waist with your right hand. You are choking him using a figure-4 leg lock around his neck and under his right upper arm. You have either a choke or a straight arm bar or both together





Leg Keylock Choke Variation

Your opponent is on his back. Your right thigh is underneath his head and neck. Secure his bent right arm close to your body and underneath your right armpit. Grab his left wrist with your left hand. Swing your bent left leg over his head in anticipation of wrapping your left leg underneath his left armpit.

Once your left leg is under his left armpit, keylock your left instep behind your upper right calf. Some people prefer to put the left instep in the bend of their right knee. To choke your opponent tighten up your keylocked legs by bending your right leg forcing your left instep and leg to tighten the hold around his neck and left armpit.

Short Arm Scissors with Choke Variation

Shove your right wrist in the bend of his bent right arm. Place your right leg over his right wrist and around the left side of his neck. Keylock your right instep with the back of your left knee. Your left thigh is pressing on the back of your opponent's head and neck. Grip your right hand with your left. Tighten your keylocked legs around his neck as you pull his bent arm toward your upper chest. There is pressure on his bent right arm at the elbow, however, he should give up or pass out before there's any damage done to his elbow.

Short Arm Scissors with Hair Pull and Choke Variation

Place your right wrist in the bend of his right elbow. As he bends his right arm, place your right leg over his right wrist. Keylock your legs around the left side of his neck by hooking your right instep with the bend in your left knee. To choke the man, tighten up your figure-4 neck lock and pull the back of his head toward your lower body. Since you have control of your opponent's right arm, neck and upper body using your keylocked legs, you may want to pull his hair with your left hand to tease him.

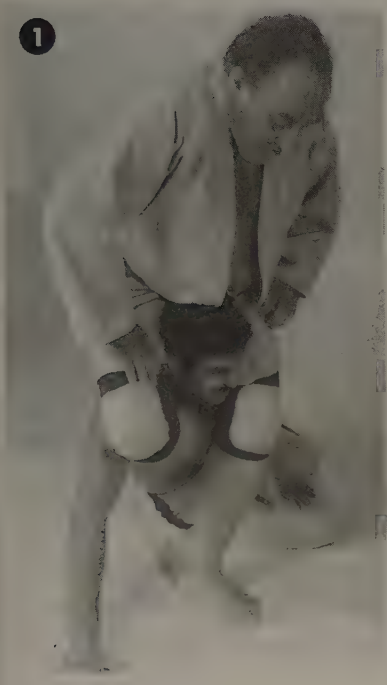


Figure-4 Choke and Neck Lock from Behind Variation

From behind your opponent, step over his shoulders. His head is between your legs. Place your bent right leg in front of his neck and figure-4 your legs together. Your bent left knee is pressing against your right instep. Start to fall onto your back.

Both you and your opponent are on your backs. Your right lower calf is under his chin, pressing against the front of his neck. Your bent left leg is keylocking your right instep. To choke your opponent, tighten your keylocked legs around his neck as you push his head forward with both hands.

Big Foot Choke from Behind

From behind your opponent wrap your left leg around the left side of his neck and underneath his chin. To choke your opponent, grab your lower left foot with your right hand and pull it toward you. Your left hand pushes the back of his head forward against your calf, choking him. If you desire, you may fall on your back and continue this hold.

Your right hand is still gripping the bottom of your left foot. Your left hand grips the top of your left foot, strengthening your grip. To choke your opponent, pull your left foot with both of your hands toward your stomach as you push your left forearm against the right side of his neck and jaw. If you have a firm hold and you would like to show off, you may do either a forward roll and continue the choke or fall on your back and continue the choke.

Bar Arm Choke and Neck Lock Variation

Your opponent is on his back and you're in a kneeling position behind him. Place your left lower forearm against his larynx (the front of his throat). Grab your left wrist with your right hand and squeeze it against his throat. To choke him, use the left side of your upper chest as a base and hug tight as you lean your upper body forward. The weight of your upper body as you lean forward and downward on the back of his head, along with your left forearm and elbow pushing downward, forces your opponent's shoulders to the ground. The pressure upon his neck (neck crank) increases as you lean forward with your chest pushing against the back of his neck. This technique is an excellent bar arm choke, also a great neck lock combination. This is a great choking technique but because of the danger of the neck lock, I would suggest only using this technique against an opponent who needs an attitude adjustment. If you are cranking the neck while you are choking him, it makes it very difficult for him to escape.

Facing Chin Lift and Wardrobe Grab for a Handle Choke

On your back with your opponent on his knees in between your legs, place your left foot over his right foot and shove your inner right thigh against his left hip controlling his lower body. Grab the backside of his shirt at the shirttail with your right hand, pulling his upper body close to you. Place your left hand on your triceps, forcing his head backward by pushing his neck with the blade side of your left forearm.

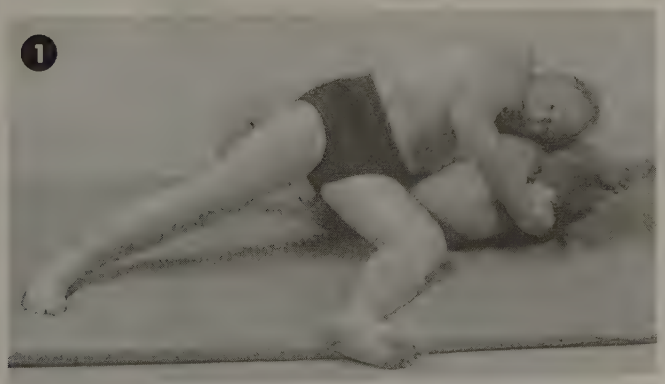
Wrap your right leg around the back of his left thigh in foot and leg control (you are now controlling both of his legs with both of your legs). As you pull his shirt up in back, using it as a handle, slide your left palm to below the bend in your right elbow grabbing your right forearm with your left hand. To choke your opponent slide your left forearm to your right as you push it against the right side of his neck. If he tries to force his head forward he will only choke himself even more.

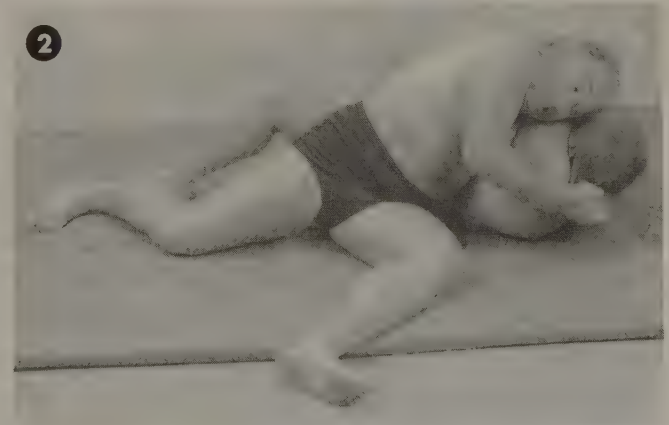
Shoulder Hold and Choke

Your opponent is on his back. You're on your hands and knees on his left side. Your left palm is resting on the mat on the right side of his neck. The left side of your head and neck is shoving at his left triceps pushing his arm against the left side of his face.

Straighten your right leg out as you push your body forward, shoving his left arm toward his right side. Grab your left hand with your right in a 3-finger grip.

Continue to secure his left arm against the left side of his face with the left side of your head and neck. Curl your right arm, which pulls your left forearm against the right side of his neck, slowing the blood supply to your opponent's brain. Although this is primarily a choke, there is pain in your opponent's neck.





Shoulder Hold and Choke from a Sitting Position

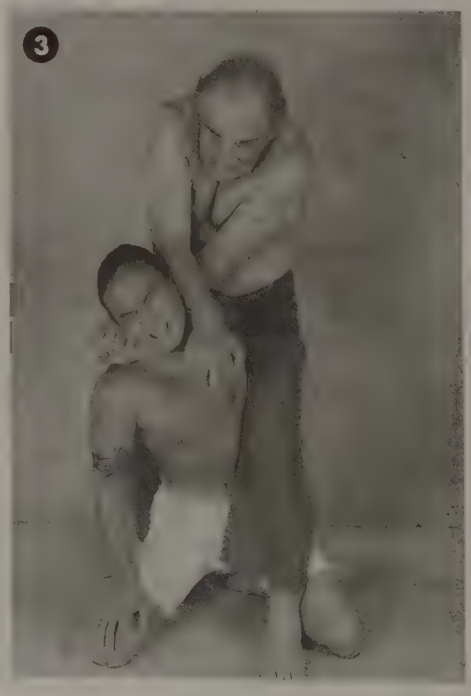
Your opponent's left arm is being forced in front of his face with the left side of your head and face. Continue your Shoulder Hold and Choke as you swing your left leg out in an outrigger/triangle position.

When your hindquarters and legs are completely on the ground, continue curling your right arm and twist which forces your left forearm to pinch the right side of your opponent's neck. This is a good hold down as well as a good choke.

Double Cross Choke from Behind – Cobra Variation

Your opponent is on his knees and you are behind him. Step in front of his inner left thigh with your left leg to help control his body. Both of your hands grab his left hand and wrist and pull it in front of his neck and secure it against his right shoulder. Your left forearm pushes the back of his head shoving his neck against his left biceps, choking him.

Let go of his left wrist with your left hand and grab his arm just above his left elbow with your left hand. To choke your opponent, pull his left wrist with your right hand and drop your left forearm against the right side of his neck shoving his head and neck against his right upper biceps.



If you feel that crossing your arms gives you more leverage against his neck and you would rather choke him with his forearm rather than his biceps, slide your left palm down his left forearm and grab his left hand. Grab his lower left forearm with your right hand. To choke your opponent, press his left forearm against the right side of his neck. Scissor your elbows forcing his head and neck forward. The choking pressure is on the right side of your opponent's neck.

Cobra Chokes: 171, 423, 431, 432, 433, 434, 459, 460, 464, 541, 580 & 581.

From Behind Hand Scissor Choke

From behind, grab your right hand with your left hand. Your right forearm is wrapped around the left side of his neck. The blade side of your left forearm is pressing against the right side of his neck. With your 3-finger grip start to lean your opponent backward and off balance.

Still holding a firm 3-finger grip, drop your left elbow toward your right elbow in a scissoring motion, thus squeezing both sides of his neck and choking him.

Facing Double Forearm Neck Scissors

You are standing and your opponent is on his knees, possibly attempting a single leg takedown. Jam your left arm underneath his chin and around the left side of his neck. To make a difficult hold easy, rabbit punch the back of his neck with your lower right forearm as you lock your hands together in a firm grip. The thumb side of your left forearm is pressing against the left side of his neck. The blade side of your right forearm is pressing against the right side of his neck. To choke your opponent, drop your right elbow toward your left arm in a scissoring effect putting a tourniquet on his neck.

Winding Collar Choke from the Front Variation

Your opponent is on all fours. You are in front of him and on your right knee. With your left hand, shove his forehead and the top of his head back so it makes it easier to reach under his chin with your right hand. Your right hand reaches underneath his chin and grabs the right side of his collar in deep.

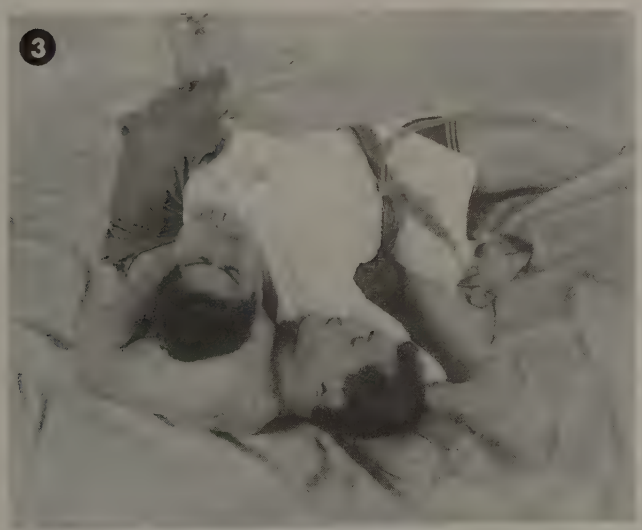
Maintain the hold with your right hand on his collar. Move from in front of your opponent to his right side as you drop your left knee to the mat. Shove your left arm under his right armpit as you start to roll to your left.

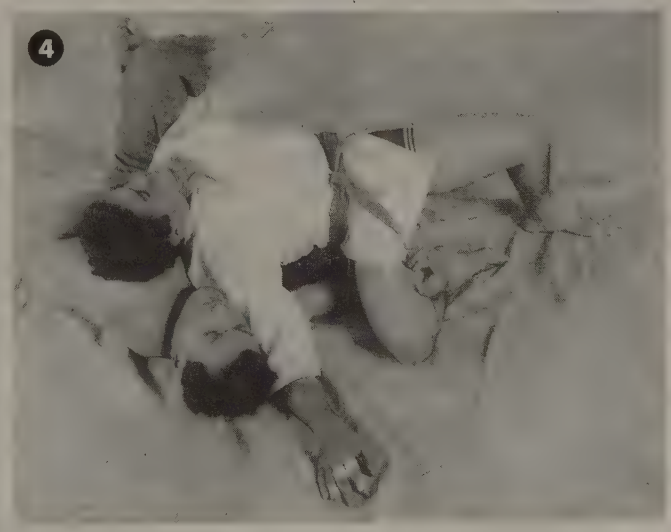
Continue to roll onto your left side and under your opponent. Your left hand reaches behind his head and grabs your right forearm. To apply pressure and tighten the tourniquet around his neck, straighten out both of your arms.

Winding Choke with a Leg Grab Variation

Your opponent is on his forequarters. Your right hand is pulling his body close to you. Jam your left hand underneath his chin and grab the right side of his collar in deep.

With your right hand grab the backside of your opponent's right lower thigh. Your left hand is still gripped tightly on the right side of his lapel in deep. The position is raised up so you can see your left hand under the opponent's chin. Although you can't see it from this angle, your left leg grapevines his left arm above his elbow.





As you do a forward roll across his back make sure your right forearm gets in deep in the bend of his right leg, using it as a handle. Your left leg is still grapevining his left arm which forces him to roll and land on his back.

To stretch him out, continue to lower your left leg which forces the left side of his body toward the mat. Pull his bent right leg in the direction of your right shoulder, hugging it, making it difficult for him to roll to his left. To put the tourniquet on his neck, straighten out your left arm forcing his head forward with your left forearm as you continue to pull his bent right leg close to your upper body with your right hand. If you don't start this move with your left-handed grip in deep on his lapel, the tourniquet will be ineffective.

Winding Choke with a Wrist Grab Variation

He's on his forequarters. From behind, with the weight of your chest on his upper body and your legs on his right side, reach your left arm underneath his left arm grabbing his left wrist, palm down. Start to drive your right hand underneath his chin.

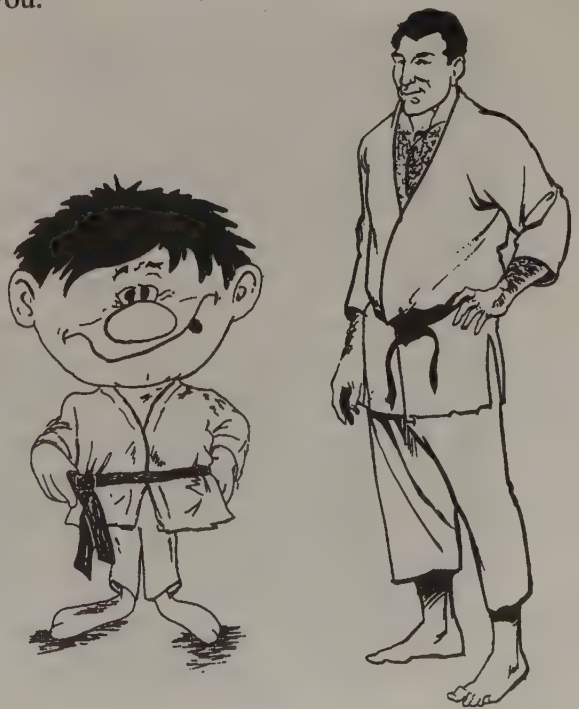
Force your right hand underneath your opponent's chin and grab the left side of his collar in deep.

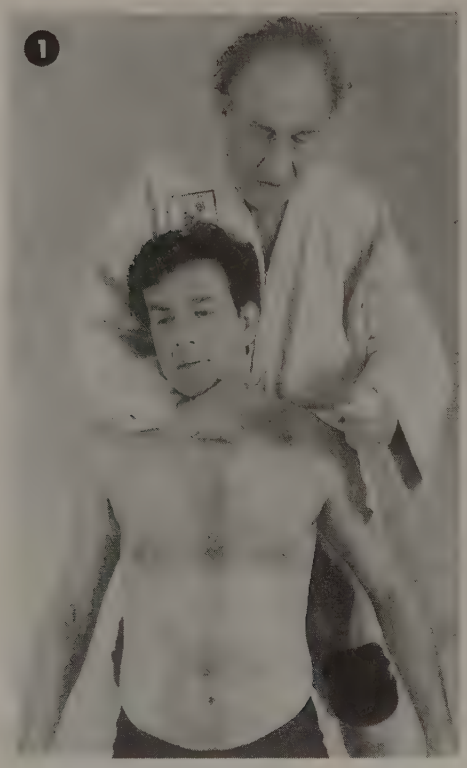
Securing his left lapel with your right hand, straighten out your right arm which puts a tourniquet on the left side of your opponent's neck. The thumb side of the right forearm is pressing the right side of his neck, cutting the blood supply to his head. Continue securing his left wrist with your left hand. Swing your left foot in front of the right side of his body, forcing him to the mat. If you want to be successful with this choke, it is very important to reach in deep with your right hand as you grab the left side of his lapel.

Reverse Winding Choke Using Shirttail Variation

We are doing this technique standing, although I find it is a lot easier to accomplish this technique when you are facing each other and your opponent is on his forequarters. Your body is on the right side of your opponent's head. Your left arm goes underneath his right arm, levering his right arm up and his right shoulder down, forcing him to bend over. Your left arm is in deep under his right biceps and your left hand is resting on the back of his neck. Reach around the back of his head with your right hand and under his chin. Grab your own shirttail and pull it in front of your opponent's neck.

Straighten your arms as you push the back of his neck away from you with your left wrist. Your right hand pulls your shirttail across the front of his neck. This will not only choke him but, as you straighten your left arm, it will put pressure on his right shoulder. Choke or Be Choked. Clothing or a gi can work for you or against you.





Shirttail Winding Choke – The Vince Tamura

From behind, grab your lower left-hand shirttail, near the bottom of your gi or jacket, with your left hand. Lift it up over his left shoulder. Your right hand goes underneath his chin and in front of his neck.

Transfer your shirttail from your left hand to your right hand and pull it in front of his neck. Your left arm raises his left arm as you prepare to place your left forearm behind his neck.

Place your left wrist and lower forearm behind his neck. To put the tourniquet on his neck, straighten out both your arms while keeping your upper body close to his back. This will render your opponent either unconscious or force him to quit. The mistake most beginners make is they do not get their grip deep enough. Don't make this mistake. Be sure when you do any of the winding choke variations where you grab with one hand that your hand is in deep. When practicing chokes, you do not need to be violent. Put them on easy as you take the slack out. Always give the opponent enough time to submit.

Shirttail from Behind Hand Scissor Choke

From behind grab your lower left shirttail with your right hand. Pull it to his right side underneath his chin and in front of his neck. Hook his left arm with your left leg to prevent him from escaping by turning to his right. To put pressure on the choke, press your left wrist and forearm against the back and right side of his neck as you continue pulling your shirttail across his neck with your right hand. You have a choke here but if you want to continue into a cross-arm scissor choke, grab your left shirttail with your left hand, replacing your right hand.

Your left hand is firmly gripping your left shirttail. Your right hand reaches over your left hand in a scissors motion and grabs your left shirttail in deep on the left side of his neck. To continue this choke tighten up the tourniquet by scissoring your arms and pressing your elbows forward.

Sleeve Winding Choke Variation

From behind your opponent grab your left sleeve with your right hand about four inches above the cuff. Pull the sleeve underneath his chin and in front of his neck. Your left arm is underneath his left biceps and your left wrist and lower forearm are pressing against the back of his neck. The more you pull with your right hand and straighten out your left arm, while pressing against the back of his neck with your left forearm, the tighter the tourniquet is on his neck.

Palm Up Shirt Tail Choke

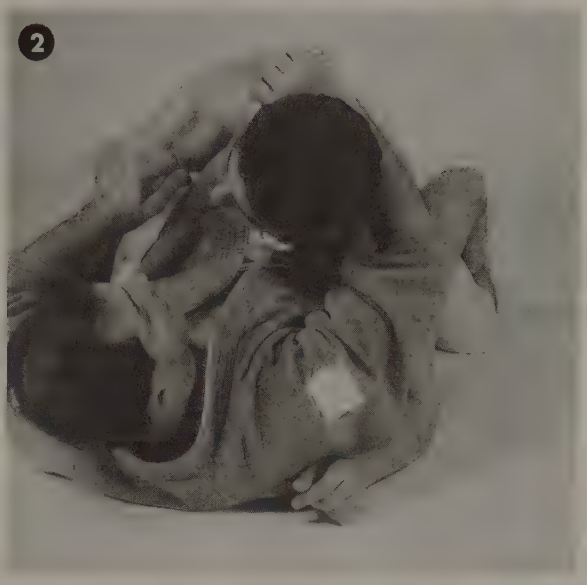
You're on your back controlling your opponent's lower body with foot and leg control. Grab the left side of your own shirttail with your right hand. Pull it around the backside of your opponent's neck and grab it firmly with your left hand, palm up, on the left side of his neck.

Continue your foot and leg control. Slide your right hand underneath your opponent's chin and the left side of his neck and grab your left shirttail.

Continue controlling his lower body with foot and leg control. Start to pull your opponent in close with your right hand, still gripping your left shirttail. With your left hand, also gripping your left shirttail, pull it toward you in a scissoring motion to force your opponent's neck in close to you. The closer you pull his neck toward your upper chest with your left hand, the more you choke your opponent with your right wrist and the blade side of your lower forearm. Note: Both of your hands are grabbing your left shirttail.

Shirttail Choke Variation – Karo's Crunch

You're on your back controlling his lower body with foot and leg control. Grab your left shirttail in your left hand and start to wrap your right hand around the back of his neck.



From behind his neck grab your left shirttail with your right hand, replacing your left hand, and pull it snug on the right side of his neck.

Shove your left forearm underneath your opponent's chin against the left side of his neck as you pull your left shirttail with your right hand around the back of his neck.

Place your left hand on your right forearm close to your right wrist. To choke your opponent with your left shirttail straighten out your arms pushing his head and neck slightly away from your upper body in a scissoring motion.

Head Scissor Choke Variation

You are facing your opponent who is wearing either a collared shirt or jacket in the street, or a gi top in a school setting. Reach under his chin with your right hand and grab his right lapel in deep. Using the blade side of your left wrist and forearm, push down on the back of his neck lowering his head and making him bend over. This will start a tourniquet choke on his neck.

Continue pushing the back of his neck down with your left hand, dropping your opponent to his right knee. Your right hand is reaching under his chin and around his neck and has a firm grip on his right lapel. Scissor your legs around his head. As you arch up, continue to pull his right lapel with your right hand, tightening the tourniquet on his neck.

Your right hand has a firm grip deep on his right collar. You roll to the mat on your left side forcing your opponent down with you. Control your opponent's head by tightening your scissored legs around his head. To choke him, pull his right lapel toward your stomach. (This man has a reversible uniform, white on one side and blue on the other. Although it may look as though you have no hold at all, you do have a firm grip on the inside and blue part of his lapel.) Note that you will have an easier time controlling his upper body and choking him while you are using the mat as a third arm.

Sleeve and Cuff Choke Variation – Nothing Up the Sleeve

Control your opponent's lower body with foot and leg control. Pull his lower body close to you with your scissored legs. Grab your right sleeve with your left hand. Put your right hand on the back of his head and pull it forward which shoves his throat against the blade side of your left wrist and forearm.

Reach around the back of his head and neck with your right arm. Grab the cuff of your left sleeve with your right hand. Continue to force his body close to you with your scissored legs.

To choke your opponent, hold your right sleeve with your left hand and hold your left cuff with your right hand. Push away, mostly with your left forearm on the right side of his neck. This scissoring effect will slow the blood flow to both sides of his neck. He will either give up or pass out.

Sleeve and Cuff Choke Grips
In sleeve chokes you use at least one hand to grab either the inside or the outside of your own sleeve as a handle.

Sleeve and Cuff Choke from Behind (Thumb on the Outside of the Cuff, Fingers on the Inside of the Cuff)
From behind, your right hand is under his chin. Grab your left sleeve at the cuff with your right hand. Your first three fingers are gripping the inside of your left cuff and your thumb is gripping the outside of your left cuff. Your left hand is behind his neck and grabbing your right sleeve (inside elbow area). You do not have to grab your right sleeve with your left hand. You may want to just place your left palm on top of your right forearm. How high you grab with your left hand depends on the size of the man's neck. To put pressure and a choke hold on your opponent's neck, straighten out both arms at the same time pushing his neck away from you with the blade side of your left forearm and wrist, which tightens the tourniquet you have on his neck.

Sleeve and Cuff Choke from Behind (Thumb on the Inside of the Cuff, Fingers on the Outside of the Cuff) Bar Arm Series

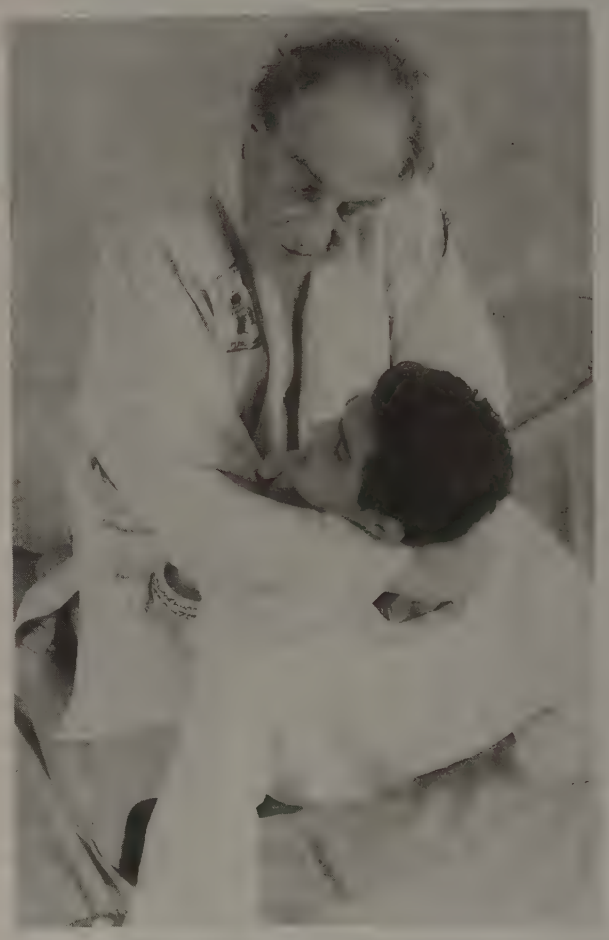
From behind, your right hand is under his chin. Grab your left sleeve at the cuff with your right hand, your thumb is on the inside of the cuff and your first three fingers are gripping the outside of your left cuff. Your left hand is behind his neck and grabbing your right sleeve (inside forearm area). You do not have to grab your right sleeve with your left hand. You may want to just place your left palm on top of your right forearm. How high you grab with your left hand depends on the size of the man's neck. To put pressure and a choke hold on your opponent's neck, straighten out both arms at the same time pushing his neck away from you with the blade side of your left forearm and wrist, which tightens the tourniquet you have on his neck. If you put the thumb side of your right wrist against the right side of your opponent's neck, that's okay. If you leave the thumb side of your right wrist against the front of his larynx, your hold switches to a bar arm sleeve and cuff choke. Many chokes are designed to slow the blood supply to your opponent's brain. The bar arm choke not only cuts the blood supply but also cuts his ability to breathe and is a dangerous hold because it can break, crush or badly damage his larynx. **USE WITH CAUTION!**

Sleeve and Cuff Choke from the Side

With your right hand reach around his neck and under his chin and grab your left cuff, your first three fingers gripping the inside of the cuff, your thumb gripping the outside of the cuff. Grab the inside of your right sleeve below the elbow with your left hand. Jam the blade side of your left wrist and hand underneath the right side of your opponent's jaw. This move raises his chin, making it easier for you to get your right wrist and forearm snug against the left side of his neck and under his chin. To put pressure on both sides of his neck, straighten out both your right and left arms at the same time. This forces your right wrist and forearm against the left side of his neck and the blade side of your left wrist and forearm on the right side of his neck.

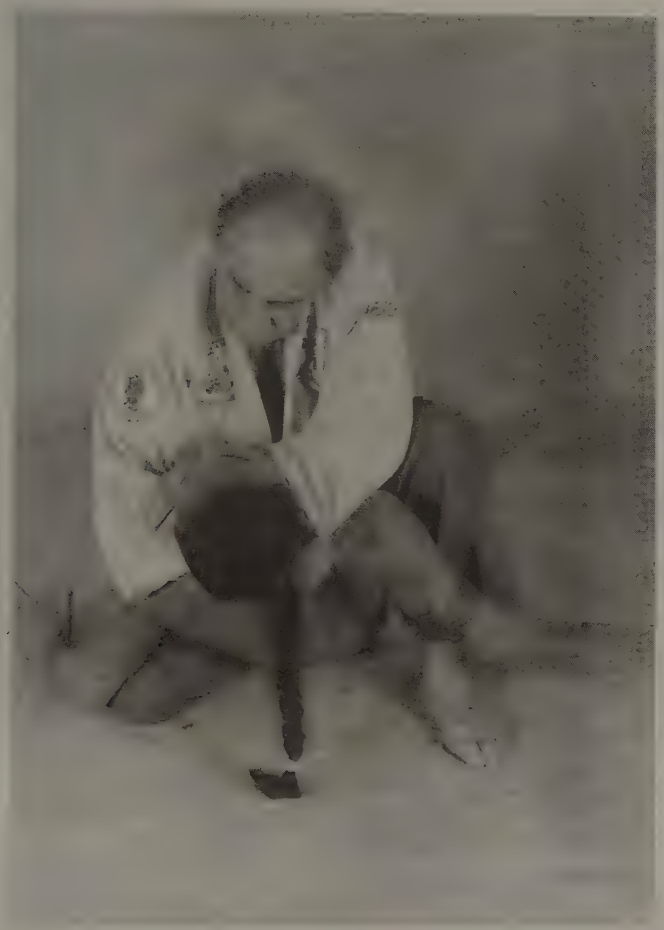
Sleeve and Cuff Choke with Neck Crank from the Side

You may want to do this hold from his left side or straight behind him, as is shown in this photo. He is on his knees. Grab your left cuff with your right hand, palm down. The palm of your bent left arm is resting on your right biceps. The blade side of your left wrist is pressing the area behind and underneath his left ear. As you straighten both of your arms, you choke your opponent with the thumb side of your right wrist and forearm. The blade side of your left wrist and forearm are twisting and cranking his head toward his right shoulder. You're not only choking your opponent but also adding a neck crank to your choking technique.



Sleeve and Cuff Choke from a Straddling Position

This is more commonly used with your opponent's back or shoulders on the mat. You're straddling your opponent. Reach around the back of his neck with your right arm and grab either the inside of your left cuff or your left sleeve with your right hand. Your left hand jams underneath his chin grabbing your right sleeve (elbow area). Your left wrist and forearm are pushing forward and pinching the right side of his neck. To put a tourniquet on his neck, straighten both arms as you push away from his upper body. In any of these chokes, use the blade side or the thumb side of your wrist or forearm to make these sleeve techniques more effective with less pressure.



Sleeve and Cuff Bar Arm Choke – Bar Arm Series

Your opponent is on his back and you're straddling him. Some of your weight is on your right knee, shin and left foot with some of your weight directly on his chest, controlling his upper body until your hold is secure. Wrap your right arm around the back of his head and neck grabbing the cuff of your left sleeve. The blade side of your left wrist and forearm are directly in front of his throat. The palm of your left hand is resting on top of your right upper forearm. To put pressure on his larynx, the front of his throat, straighten out both of your arms slowly, and with caution, as you tighten the tourniquet on his neck because the larynx does not give as easily from the front as it does the sides.

Sleeve and Cuff Choke from a Front Face Lock Variation

You and your opponent are standing and facing each other. Your opponent may begin to attack your legs or lower body, or he may just be bending over. If this happens, rabbit punch the back of his neck with your left forearm forcing his head underneath your right armpit. Bend your knees as you reach under his chin with your right arm and grab your left inner cuff or sleeve with your right hand, securing his head between your right arm and the right side of your body. Your left forearm is over the back of his head. Grab your right forearm or sleeve with your left hand. To tighten the tourniquet on his neck, straighten out both arms as you force the back of his neck down with your left forearm. If you continue this hold, it will still work well if you roll to your left, onto your back, forcing him to land on his back.

Knee, Forearm and Elbow Choke Variation – Silverado's Gold

Your opponent has you in a side pin, your back is on the mat. Reach your right hand over the back of his neck grabbing your right pant leg, above the knee. At the same time, hook his right arm with your left forearm in order to keep his upper body down. Keep your right wrist straight as you bend your right elbow toward your right hip. With this hold, you're choking both sides of your opponent's neck.

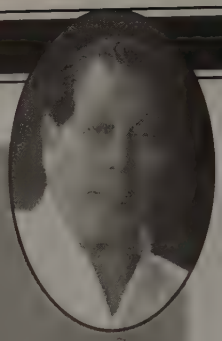
On His Back – Knee Forearm and Elbow Choke Variation – Silverado's Silver

You're both on your backs, his shoulders are resting on your lower stomach. Hook your left leg around your opponent's left arm. For better control of his left arm, keylock your right foot with your left leg. Your right arm is wrapped around his right arm above his elbow. Grab your left pant leg with your left hand. Keep your left wrist straight as you drop your left elbow toward your left hip. You are choking the left side of his neck with your left pant leg and the right side of his neck with the blade side of your left forearm.

A Standing Knee, Forearm and Elbow Choke into Silverado's Silver Variation

Your opponent is on his forequarters. You raise his upper body by hooking and lifting his left arm at the biceps with your left hand. Slide your right hand below his left ear, across his neck, under his chin then grab your right pant leg. If you want to finish it here, keep a straight right wrist and drop your elbow toward the right side of your waist. If you want to continue into a knee grab and forearm neck squeeze choke, you may do a forward roll. If you plan to do a forward roll, grapevine his right arm above the elbow with your right leg which will force him to roll on his back. Or you can do a backward fall in the opposite direction by jerking his left arm with your right arm, pinning his shoulders to the mat.

You still have a firm grip with your right hand on your right pant leg above the knee. Make sure your left arm is controlling his left arm above the elbow and your right leg is grapevining and controlling his right arm above the elbow. To put a tourniquet on his neck, drop your right elbow toward your waist, choking him on the right side of his neck with your pant leg and the left side of his neck with the blade side of your right forearm.

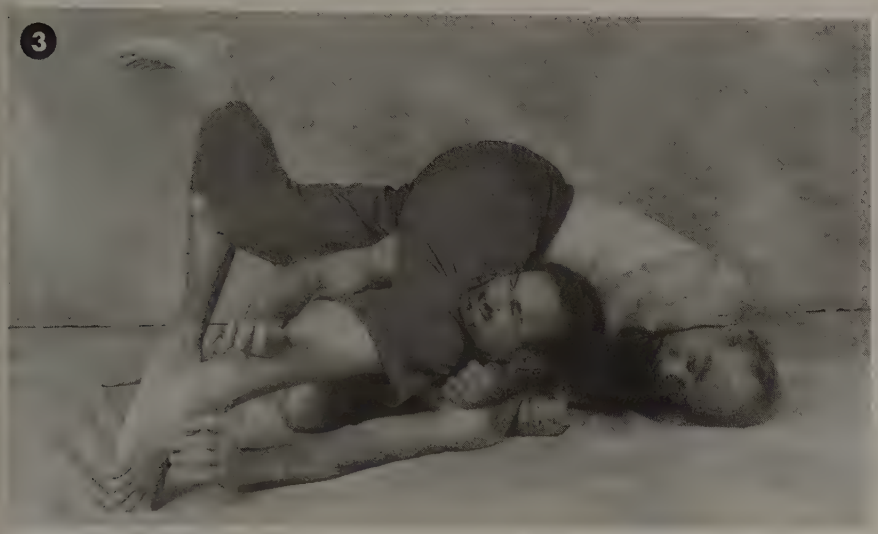


Wally Jay

Rolling Choke Using Your Pant Leg Variation – Wally Jay

Your opponent is on all fours. Your right thigh is over his right shoulder and up against the right side of his neck. His right hand is between your legs. Reach over the left side of his neck with your right hand and grab your right pant leg dropping your right elbow toward your upper right thigh. This will put a firm grip around his neck.

Hold your right pant leg near your knee with your right hand. Grapevine his right biceps with your bent right leg. Your right lower thigh may accidentally strike your opponent on the right side of his neck, dropping him on his face like a rock. At this point, you have a pant leg choke.



Driving your bent right leg against his right arm, your opponent starts to roll toward his back. Gripping your right pant leg with your right hand, drop your right elbow toward your right upper thigh pushing the back of his neck forward. Your right leg is controlling his right arm. The blade side of your right forearm pushes his neck forward completing the choke.

You may want to roll your opponent from his stomach to his back. Force your right upper calf against his right biceps area until he is on his back. Once he is on his back your right leg makes it difficult for him to roll to his left. You have a firm grip on your right pant leg with your right forearm controlling his neck. Hook his left elbow with your bent left arm. This makes it difficult for him to roll to his right. To choke your opponent, drop your right elbow toward your right hip forcing the blade side of your right wrist and forearm against the left side of his neck.

Neck Crank and Choke Using the Pant Leg Variation

Your opponent is on his back. The weight of your upper body is leaning on your left forearm. Grab your right pant leg near the knee. Your right leg is over his right shoulder and across his body. Using your right thigh as a base, you choke your opponent by dropping your right elbow which forces the blade side of your right forearm against the left side of his neck slowing down the blood flow to his head. When you crank his head toward his waist with your right forearm, you have a combination choke and neck lock hold. Usually two holds are better than one, unless your opponent has them on you.

Leg Cuff Choke and Straight Arm Bar Variation

You have your opponent in foot and leg control. Put your right leg over his left shoulder and wrap it around the back of his neck. Grab the right cuff of your pants with your right hand, palm up. Grab his right wrist with your left hand, pulling it straight over your left hip.

Slide your left forearm over your opponent's right wrist and grab your left pant leg at the thigh. Raise your hips slightly to lock his straight right elbow. Start to force his head down by pulling at your right pant leg.

Place your left leg over his face and eyes, scissor-gripping your right instep. You are starting to choke him by pulling your right pant cuff with your right hand. You are pushing your bent left knee with your left hand toward your right forearm to assist your left leg in covering his face and eyes. His right arm is locked straight with your left triceps.

To assist in choking him, push both of your legs against his face and neck as you continue to pull your right pant cuff with your right hand. The more you arch your body while choking him, the more leverage you have against his straight right arm at the elbow as you push down on his right wrist with your left triceps.

Inside One Arm Pant Leg Choke Under Arm and Over Shoulder with Scissored Legs Variation

You're on your back. Your opponent is on his knees. Scissor your opponent's body with your left leg over his right shoulder and your right leg under his left arm. Your right ankle is over your left instep. Grab your left pant leg with your left hand around his neck, palm up. To choke your opponent, press your left forearm against the left side of your opponent's neck under his chin.

Inside Pant Leg Choke Under Arm and Over Shoulder with Scissored Hands Variation

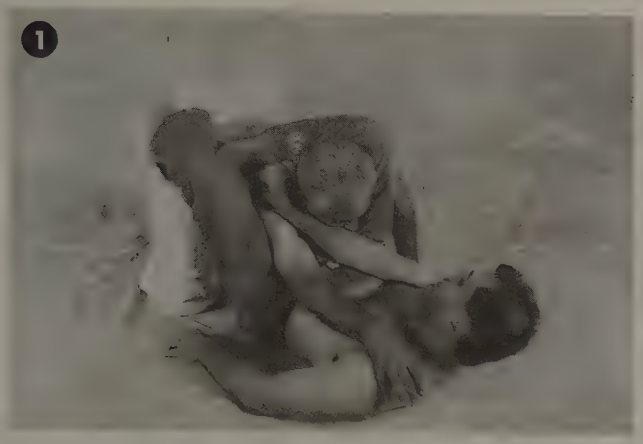
You're on your back. Your opponent is on his knees. Your bent left leg is resting on his right shoulder. From behind his neck grab your left pant leg with your left hand, palm up. With your right hand in front of his neck, grab your left pant leg, at your knee, palm down. If your legs are scissored, unhook them and drop your right leg so the back of your right thigh can push against your opponent's left thigh. To choke your opponent, scissor your forearms together around his neck as you pull his upper body close to you using your scissored arms.

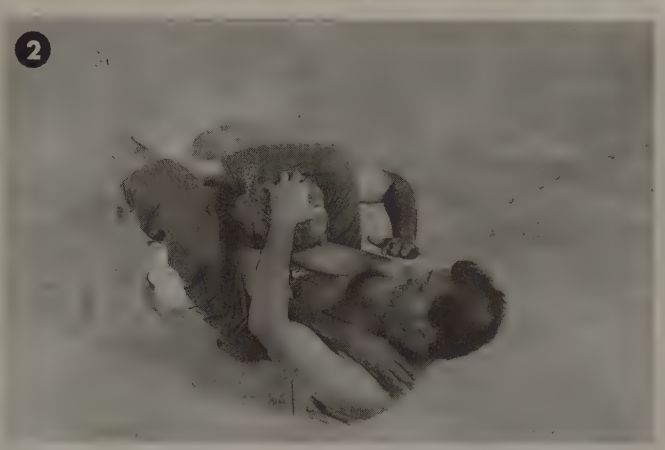
Inside Pant Leg Choke Over Both Shoulders with Scissored Hands Variation

You're on your back and your opponent is on his forequarters. His head is between your legs. Wrap your right leg over his left shoulder and around the back of his neck. Grab your lower right pant leg with your right hand on the right side of your opponent's neck, palm down. Your left hand crosses to the left side of his face and neck. Grab your right pant leg with your left hand in deep (as close as you can toward your cuff.) To choke your opponent scissor your arms by forcing your elbows toward his shoulders. Both of your forearms are underneath his jaw squeezing the neck. Note: If you can't get the blade side of your left forearm underneath the left side of his jaw, don't worry about it. You can choke him just as effectively by forcing your left forearm against the left side of his jaw as you scissor your arms, this puts the main tourniquet on the right side of his neck. The pressure will be on the left side of his jaw and chin instead of the left side of his neck. If you want to do something a little different, place your left leg on the left side of his head assisting your right leg, and push away with your left leg while pulling with your right hand. It is not shown in this photo, but if you decide to cross your left leg to the left side of his head, the back of your left thigh will be covering his nose and eyes.

Outside Pant Cuff and Head Push Choke

You're on your back, your opponent is on his forequarters. You raise your right leg so that your opponent's neck is resting on your right shin. Grab your right pant cuff, from behind his head, with your right hand. Your left hand shoves the back of his head toward your right shin locking his jaw on the inside of your right leg. To choke him, pull your right pant cuff toward your right shoulder with your right hand. At the same time, push the left side of his head toward your right ankle. If you desire additional leg support you can place the bottom of your left foot against your right foot. Your opponent is not controlling your left leg. While choking him, try not to jam your left knee into his face, nose or eyes.





Inside Pant Leg Choke with a Figure-4 Leg Lock with a Head Pull

Place your right leg over his left shoulder and around the back of his neck. Figure-4 your right instep with your bent left knee. Note that his right arm is trapped between your figure-4ed legs. Although you generally don't need to, you can grab your left ankle with your left hand making your keylock even tighter. Grab the inside of your lower right pant leg with your right hand. With the blade side of your right forearm on the right side of his neck, pull him in close.

Your legs are figure-4ed around his neck. Your right hand has a firm grip on your lower right pant leg. To choke your opponent, shove the blade side of your right forearm against the right side of his neck. You can assist your choke if you use your left hand to pull the back of his head forward against your right forearm. Although the arm bar is not shown in the photos, if you want to add a straight arm bar (elbow lock) to this choking technique, grab his right wrist with your left hand shoving it to your left, locking his straight right arm, at the elbow, against your left inner thigh. This way you have both a pant leg choke and a straight arm bar.

Inside Pant Leg Choke with One Leg Under His Arm

Usually you do this choke when you've attempted a triangle figure-4 leg choke. But if you can't get your legs in deep enough to figure-4 or keylock them together, grab your right pant leg anywhere near the cuff with your right hand, palm down. (It's important to get a strong grip.) Grab his right elbow with your left hand.

Control your opponent's right leg with your left leg and control his right arm with your left hand. To put a tourniquet on his neck, curl your right arm as you drop your right elbow toward your right inner thigh. This will force his upper body toward your chest and tighten the tourniquet on his neck, choking him.

Inside Pant Leg or Cuff Choke with a Figure-4 Neck Lock

You are on your back. Your opponent is on his knees and his head is between your legs. He is trying to shove your right leg up to scoot around the right side of your body. Before he has a chance to do this, strike the left side of his neck with the back of your right knee and grab your right pant cuff in a firm grip with your right hand.

Start to pull your right pant cuff with your right hand. Place your left bent leg over your right instep and pull him in close as you start to key-lock your legs together. Grab his right wrist, if you can, with your left hand to make it difficult for him to counter your pant leg choke.

Your keylocked legs are above both of his shoulders. To choke your opponent pull your keylocked legs in toward you, forcing the back of his neck and head toward your upper body. As you bend your right elbow outward, the blade side of your right wrist and forearm choke the right side of your opponent's neck.

Inside Pant Leg Choke with a Figure-4 Neck Lock, Lazy Man's Variation

You have a very solid pant leg choke at this time using your keylocked legs and your right hand. There are two additional moves you can do. If you desire, you can grab your left ankle with your left hand, tightening up your keylocked legs, assisting your choke. If you feel he is dead in the water and can't escape your pant leg choke, you may put your bent left arm and hand underneath the back of your head for a pillow. The choking pressure is mostly on the right side of your opponent's neck.

Arm Wraparound Choke (Sometimes called a Cobra Grip)

Your opponent is on the right side of his back. You are on your knees. Reach behind his neck and grab his left wrist with your right hand. Pull his left arm across his face with the aid of your left shoulder pushing at his left triceps. Your left arm reaches between his right biceps and the left side of his neck.

Maintain a firm grip on his left wrist with your right hand. Your left hand grabs your right forearm for a base. To choke your opponent, primarily on the left side of his neck, start to straighten out your arms pushing your opponent's body away from you. The more you straighten your arms, the more the blade side of your left wrist and forearm press against the left side of your opponent's neck.

Cobra Chokes: 171, 398, 431, 432, 433, 434, 459, 460, 464, 541, 580 & 581.

Side Pin Collar Choke Leg Over

You have a side scarf hold down, or pin, on your opponent. Your right hand is underneath and controlling his left arm at his upper triceps and hugging him to your body. Your right elbow, and much of your weight, is leaning against the left side of his ribs. His right arm is between your legs which are controlling it. Your left hand grabs his right collar in deep. Grip it securely. In this position you have your right leg underneath his right upper triceps. If you straighten out your left leg and jam it down on his right wrist, you have a straight arm lock on his right elbow. This is the first move to go into a side pin collar choke.

To make him raise his head off the mat, curl your right arm up. His left shoulder should go upward, making it easy for you to throw your left leg over his head. As you throw your left leg over his head and neck, secure the left side of his neck in the bend of your left knee. Arch your back pulling your left arm, at his collar, upward and shoving your left leg away, putting a tourniquet on his neck. Another variation would be keylocking your legs together by placing your left instep in the bend of your right knee.

Palm Up Palm Down Bar Arm Choke

You're on your right knee and left foot. His right arm is on the left side of your stomach. Grab the left side of your opponent's shirttail down very low with your left hand, palm down, forcing it against the mat. Your right hand grabs his left shirttail, thumb up. To put pressure against his windpipe (larynx) drop your right elbow toward the mat, choking him with the blade side of your right forearm. I do not recommend bar arm chokes except in an emergency because of the potential danger of crushing his windpipe.

Bar Arm Larynx Choke Using Your Pants Variation

This looks like the "On His Back - Knee, Forearm and Elbow Choke Variation - Silverado's Silver." The big difference in this technique and that one is that bar arm chokes should not be used in competition because of the calculated risks. Resting your weight on the left side of your body, control his left arm with your left forearm. As you grab your right pant leg with your right hand at the knee, your right forearm is underneath his chin and at his throat. To accomplish a bar arm choke, drop your right elbow toward the mat, forcing his throat and neck toward your right knee. Another way of doing this, is place your right foot underneath your opponent's right biceps for better control of his upper body.

Note: All bar arm chokes attack the larynx and the larynx has little or no give when attacked from the front. Too much pressure may result in injury or death. Please use extreme caution when attempting any technique which attacks or involves the windpipe area (larynx).

Push-Pull Using a Belt Choke from Behind Variation

You are behind your opponent with your belt in both hands, right hand palm down, left hand palm up. Slip the loop of the belt over your opponent's head and around his neck, making sure that both hands are now palm down. It's a matter of choice, the left hand does not have to be palm down if you feel more comfortable with it the other way, palm up. The handles of the belt are on the left side of his neck, with your right hand on top and your left hand underneath. To put pressure and a tourniquet on his neck, pull with your left hand toward your body and push with your right hand over his left shoulder. This move can be dangerous, so **be careful.**

Arm Scissor Neck Choke from Behind Variation

You are behind your opponent. Holding a belt or a towel with about four inches between your hands, slip the belt over his head and neck crossing your arms behind the back of his neck, palms down. To apply pressure to his neck, scissor your hands by dropping your elbows toward his shoulders forcing the blade side of your forearms against the sides and back of his neck. Although we are doing both palms down in this photo, some people prefer to put the bottom hand palm up. Both grips are adequate.

Winding Belt Choke Variation

Your opponent is on all fours. Place your right leg over his right shoulder. In case he decides to roll onto his back, hook his right arm with your right leg controlling his upper body. Your belt is hanging down between the inside of your right thigh and the right side of his neck. Grab your belt with your left hand pulling it under his chin and across the front of his neck. Your right hand is on top of your left wrist. To put a tourniquet on his neck, pull your belt toward his left shoulder with your left hand and push the blade side of your right forearm down on the back of his head and neck.

Scissor Arm Shirt Tail Choke Variation

Your opponent is on all fours. You are behind him. With your right hand, reach under his neck and grab your left shirttail Wrap your shirttail around the front of his neck with your right hand. Place your left hand on your shirttail, next to your right, both of your hands should be palms down. Use both your hands to pull your shirttail under his chin and snug against his neck. You can put pressure on his neck by dropping your left wrist and the blade side of your left forearm against the right side of his neck.

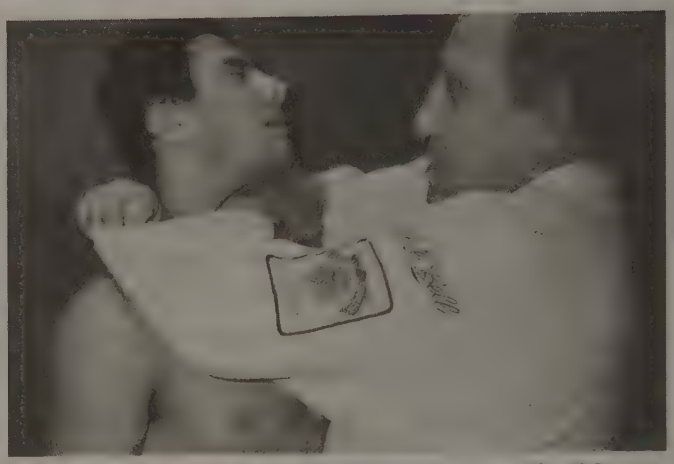
Your opponent is on all fours. You are behind him. Your shirttail is snug around the front of his neck Both of your hands are gripping your shirttail on the right side of his neck. Now switch and put your right hand over your left hand and grab your shirttail on the left side of his neck. Your arms are now crossed and you're now grabbing both sides of your shirttail on the sides of his neck. To apply pressure, drop your elbows toward his shoulders in a scissoring motion. Force the blade side of both your wrists and forearms against the back of his neck putting a tourniquet on his neck. On the street, use this technique with authority. But in the gym or just practicing this technique do it slow and easy and give your opponent time to submit. If a man goes berserk or is high on illegal substances on the street and there is no safe way to move him from one location to the next, this is a very dangerous but practical way to move him by dragging him onto his back, when he is unconscious, to a more suitable location. Don't hold the choke any longer than necessary. However, keep in mind this is a very dangerous way to move a person and should only be used in a dire emergency.

Winding Shirt Tail Choke Variation

Your opponent is on his knees. You are standing behind him. Grab your left shirttail with your right hand and wrap it around the front of his neck. Reach under his left arm with your left arm, placing the blade side of your left forearm at the back of his neck. Your left hand rests on your right forearm. To apply pressure and choke your opponent, straighten your arms. This will push you left wrist and forearm down on the back of his neck and it will pull your shirttail snug around the front of his neck with your right hand. If you have to use this on the street because someone is high on illegal substances, drunk, or whatever and you have fear for your personal safety, this is one of the better ways to choke a man out and drag him, on his back, to a more practical location. When a man is unconscious do not hold the choke any longer than necessary because it can be very dangerous to his well-being.

Bar Arm Choke Using the Cuff

Wrap your right arm around the back of your opponent's neck and grab your left sleeve cuff with your right hand. Using the palm of your left hand, push his chin upward. If you rush this or if your opponent has an attitude, you might decide to "strike" his jaw with force using your left palm.



Bar Arm Choke Using the Cuff and Blade Side of Your Hand

Your right hand still has a firm grip on the cuff of your left sleeve. Using the blade side of your left hand, jam it into your opponent's Adam's Apple with authority. To put pressure on his throate and make him gag, start to straighten both of your arms which will tighten the tourniquet on his neck.

Bar Arm Choke Using the Cuff with a Fist in the Throat

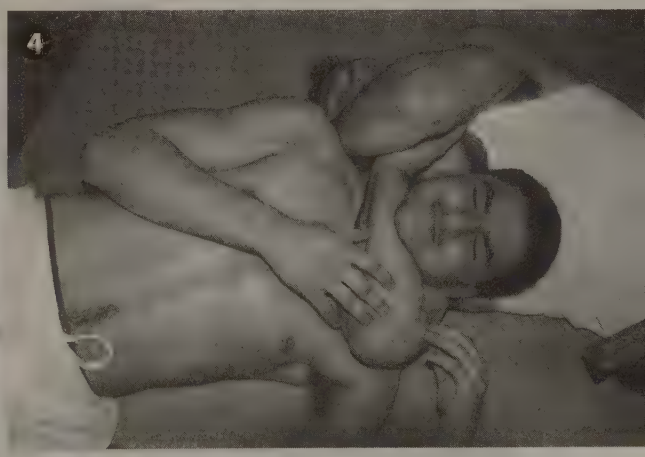
Your right hand still has a firm grip on the cuff of your left sleeve. Jam your left fist, with force, into the front of your opponent's throat. As you straighten out your arms, tightening the tourniquet on his neck, you will not only choke your opponent but will also make him gag. This is one of the attitude adjustment series.

Naked Keylock Bar Arm Fist Choke

From your opponent's left side, wrap your right arm around the back of his neck and grab your left biceps. Fold your left arm over your right forearm keylocking your arms around your opponent's neck. Tighten up your keylocked arms, choking your opponent. As you do, force your closed fist into the front of his throat making him gag. This technique is not advisable if your opponent has just finished a big meal.

Rolling Upside Down Triangle Naked Choke Using Your Arms

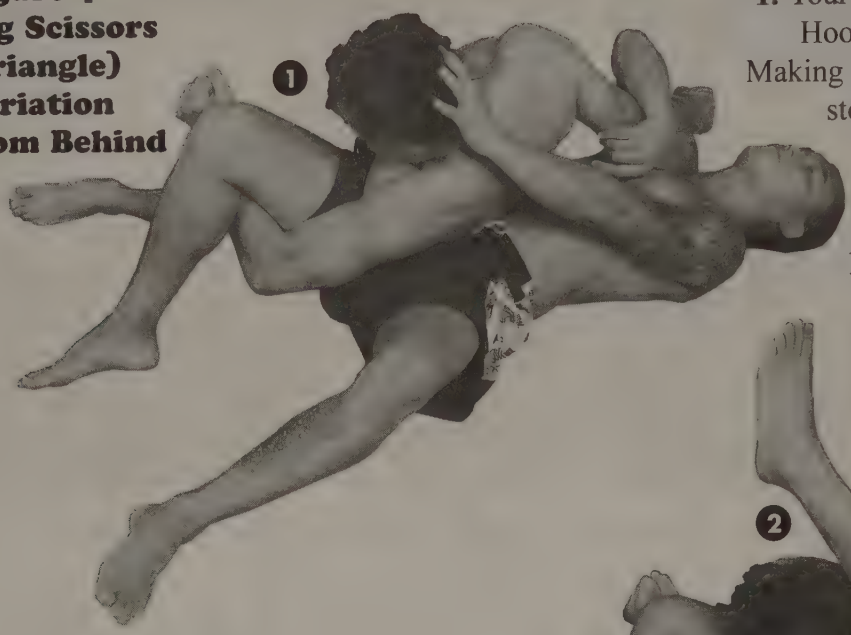
1. Your opponent is on his hands and knees, protecting his neck. You are over his head, facing him. Jam your right hand and arm underneath his neck, from the left side of his neck. The thumb side of your right forearm raises his upper body off the mat. **2.** Keylock your right hand with your left arm. Place your left palm on your opponent's upper back.



3. Kick your right leg underneath your left leg, using it as a lever and start to roll to your right side, continuing with your keylocked arms around his neck. Your opponent is being choked at this time, which forces him to roll onto his back. **4.** You and your opponent are both on your backs. By using the thumb side of your right forearm against your opponent's larynx, you are choking him with one of the bar arm series.

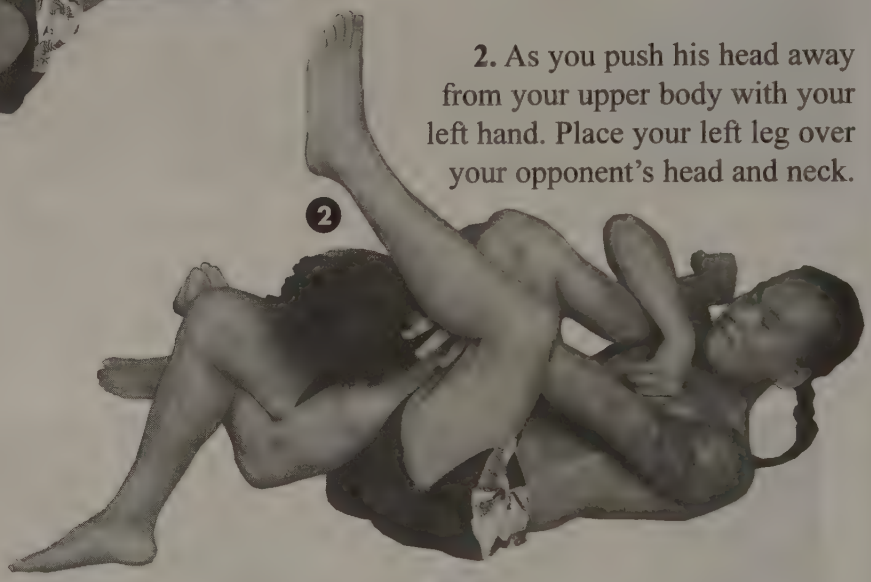
5. Bar arm means you are choking against the larynx, not on the side of the neck.

Figure-4 Leg Scissors (triangle) Variation from Behind

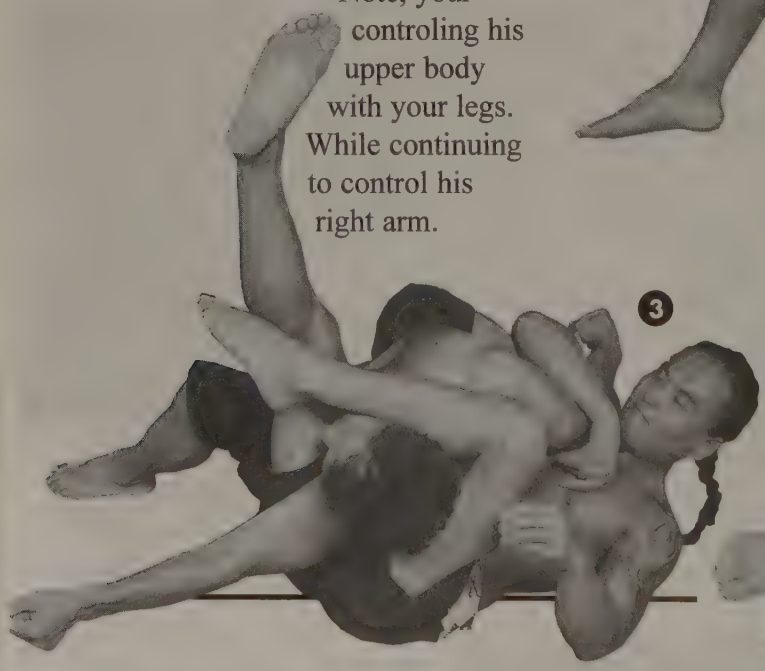


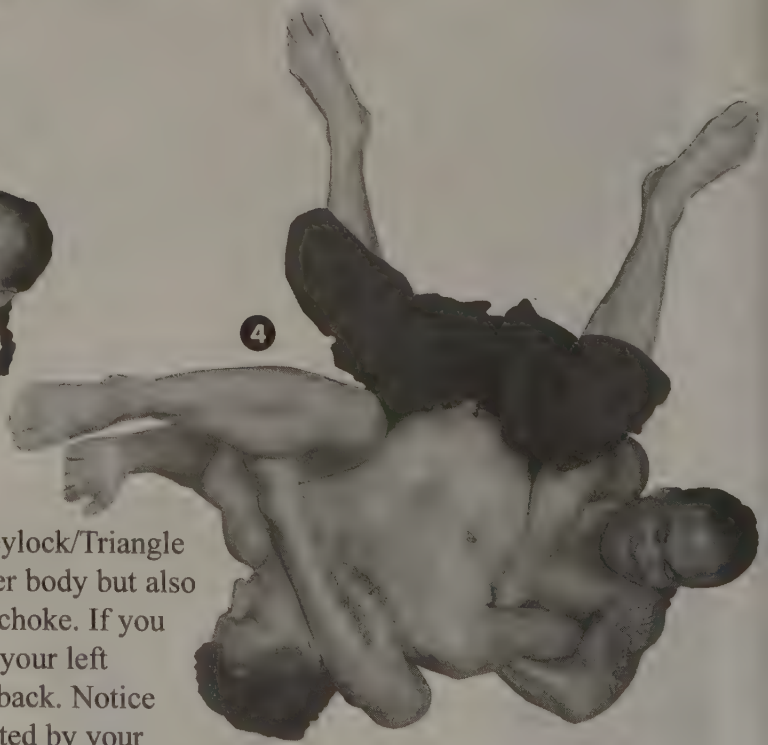
1. Your opponent attacks you on the mat. Hook his left arm with your right leg. Making it difficult for him to roll onto his stomach and mount you. Secure his right arm with your right arm, keeping it close to your upper body. Your left hand pushes his head away from your upper body.

2. As you push his head away from your upper body with your left hand. Place your left leg over your opponent's head and neck.



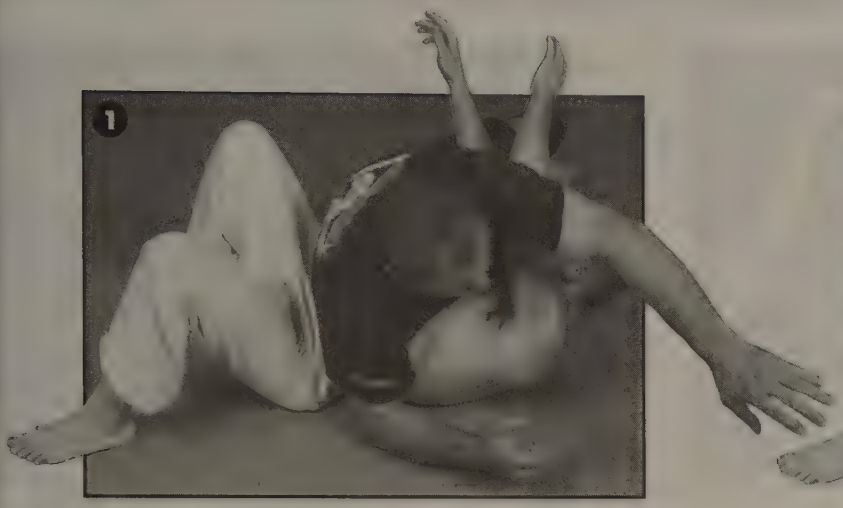
3. Figure four your legs by putting your right leg over your left instep. Note, your controling his upper body with your legs. While continuing to control his right arm.



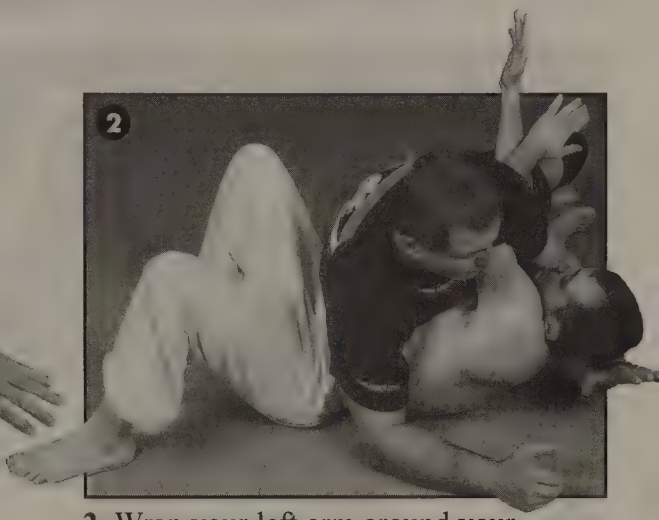


4. Bend your right knee locking your legs in a Keylock/Triangle position. This move will not only control his upper body but also puts him into jeopardy with a headlock and neck choke. If you want to put more pressure on his right arm, wrap your left forearm just above his elbow while arching your back. Notice your opponent's lower body is off the mat supported by your body. Although his right hand is hidden in this shot you are grabbing your left wrist with your right hand, putting pain on his right elbow.

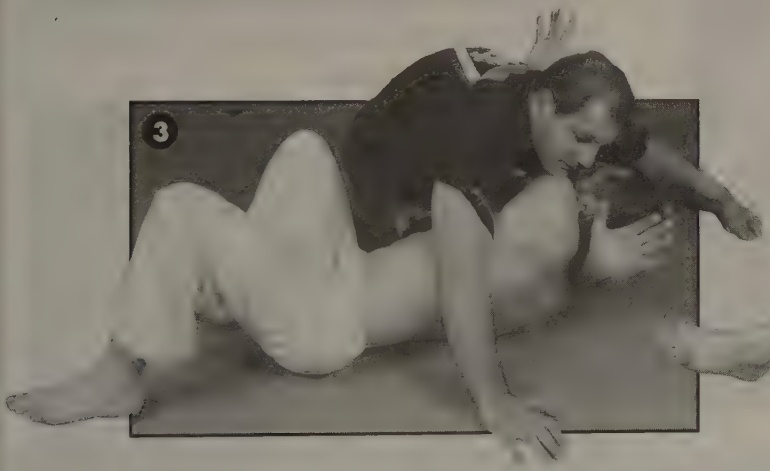
One Arm Keylock Choke & Neck Lock – Cobra Variation



1. Your upper body lays across your opponent's chest between his arms and his knees. Start to control his left arm with your left upper arm and shove his left arm towards his face.

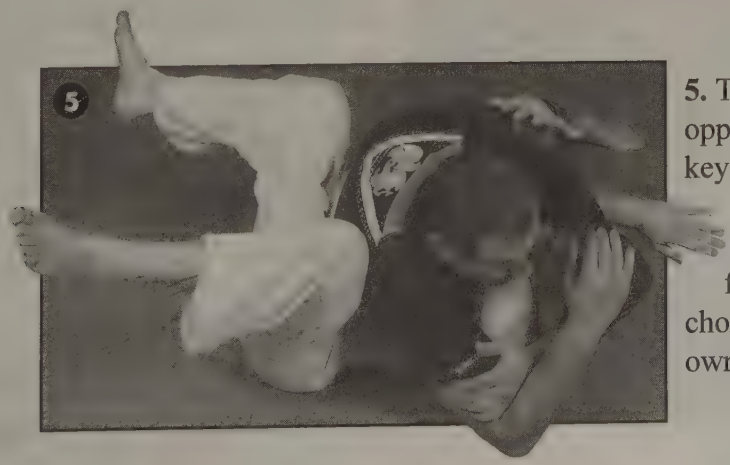


2. Wrap your left arm around your opponent's head forcing his left arm against the left side of his face and neck.



3. Use your right hand for balance as your left hand slightly raises his body off the mat. This makes it easier to keylock your arms together around his left arm, head and neck.

4. Start to keylock your arms by putting your left palm on your lower right bicep.

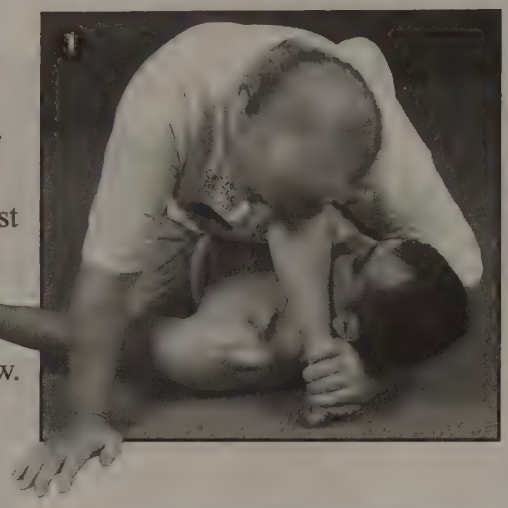


5. To put pressure on your opponent's neck and choke him, keylock your arms and put your right palm against the left side of his head and lean forward. You're actually choking your opponent with his own left arm.

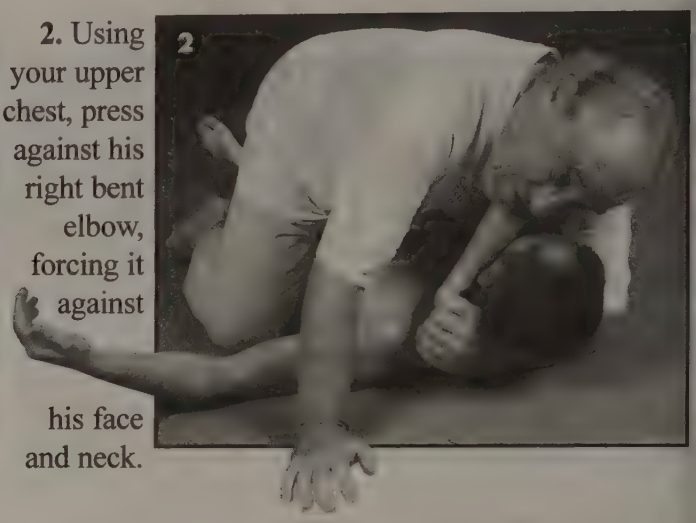
Cobra Chokes:
171, 398, 423,
432, 433, 434,
459, 460, 464,
541, 580 & 581.

Neck Lock and Choke Using Your Opponent's Arm (Cobra Choke) - Fumio Demura

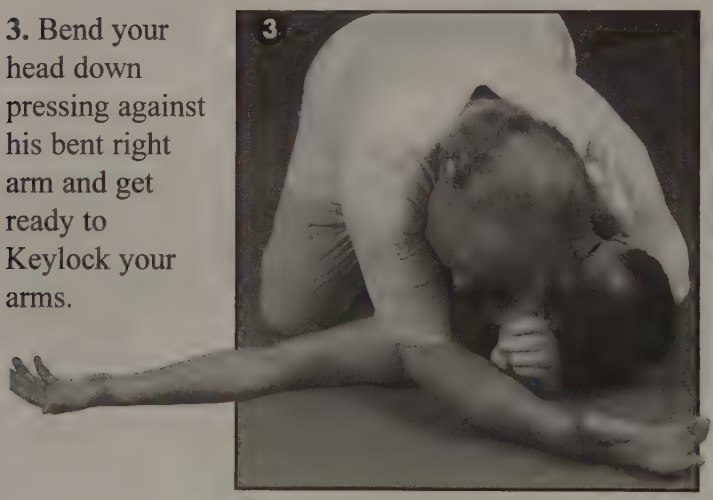
1. Mount your opponent and grab his right wrist with your left hand. Use your upper chest as a third arm to press against his bent right elbow.



2. Using your upper chest, press against his right bent elbow, forcing it against his face and neck.



3. Bend your head down pressing against his bent right arm and get ready to Keylock your arms.

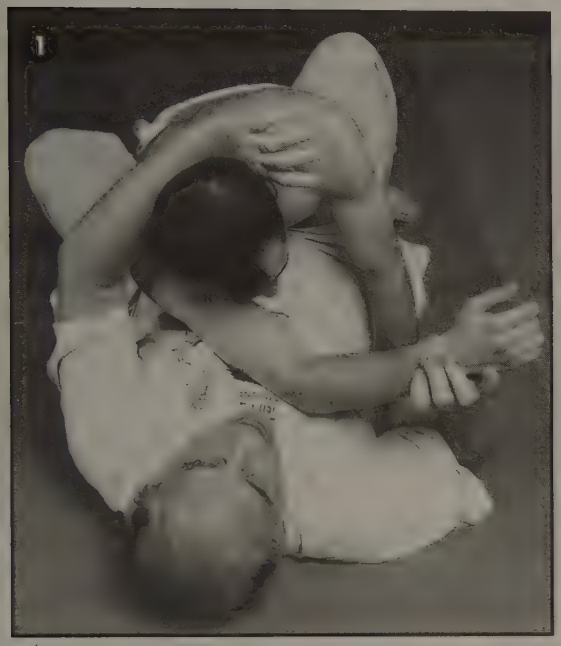


4. As you lean forward his bent right arm is caught between his neck and his chest, start to Keylock your arms.

5. The thumb side of your left wrist and forearm are pressing against his neck and the base of his skull. Keylock and tighten your arms choking and neck locking your opponent with his own bent right arm. This is a neck lock choke and is very claustrophobic. This is a great technique I use for an attitude adjustment.

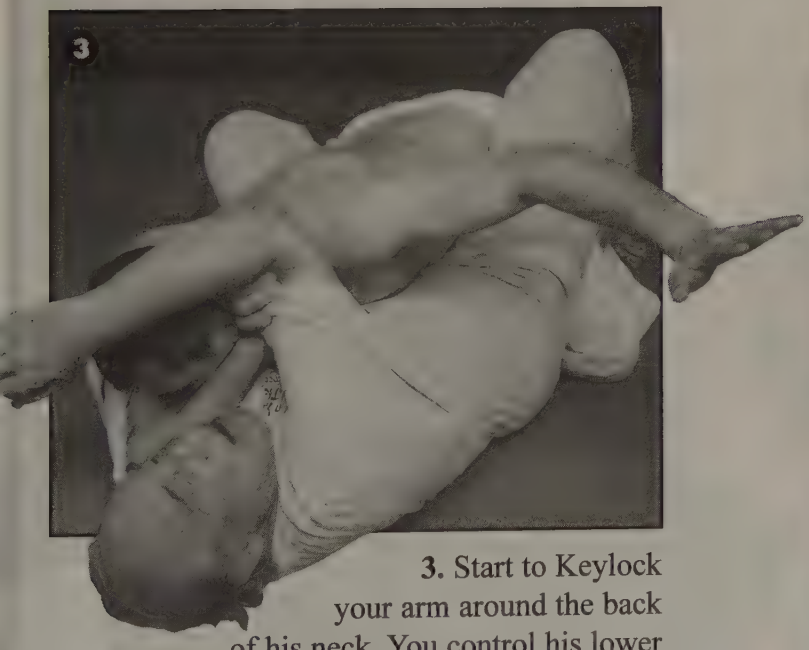
Cobra Chokes: 171, 398, 423, 431, 433, 434, 459, 460, 464, 541, 580 & 581.

Keylock Neck Lock and Cobra Choke Variation on Your Back – "Olympian" Jim Bregman

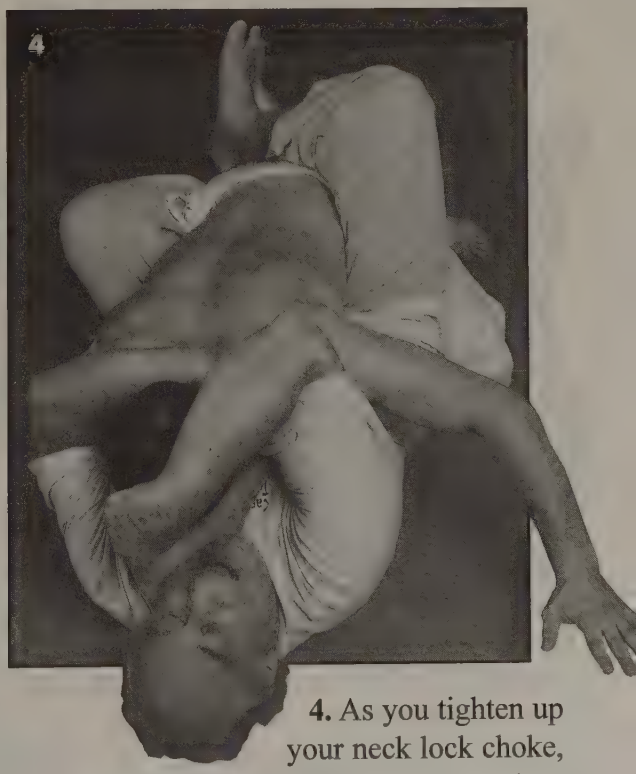


1. You re on your back and your opponent is in your foot and leg control/(The Guard). Wrap your left hand around his neck pulling him in close to you. Control his right wrist with your right hand.

2. With your right hand shove his right wrist into your left hand, bending his right elbow.



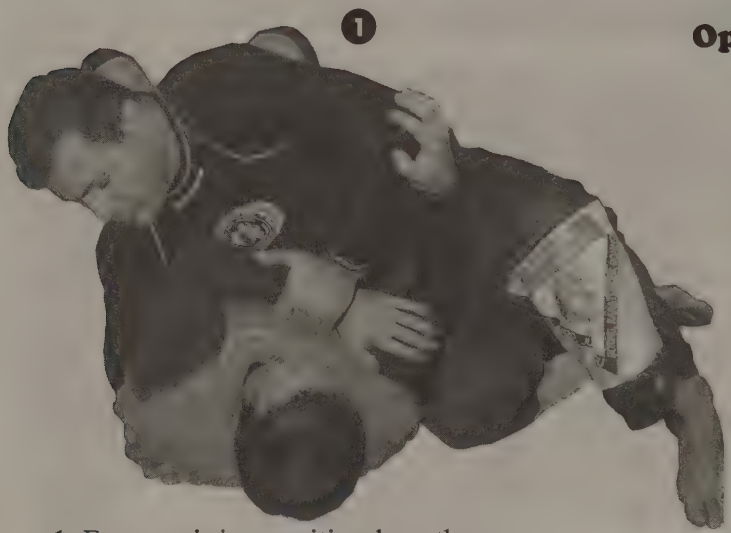
3. Start to Keylock your arm around the back of his neck. You control his lower body by wrapping your legs around his legs.



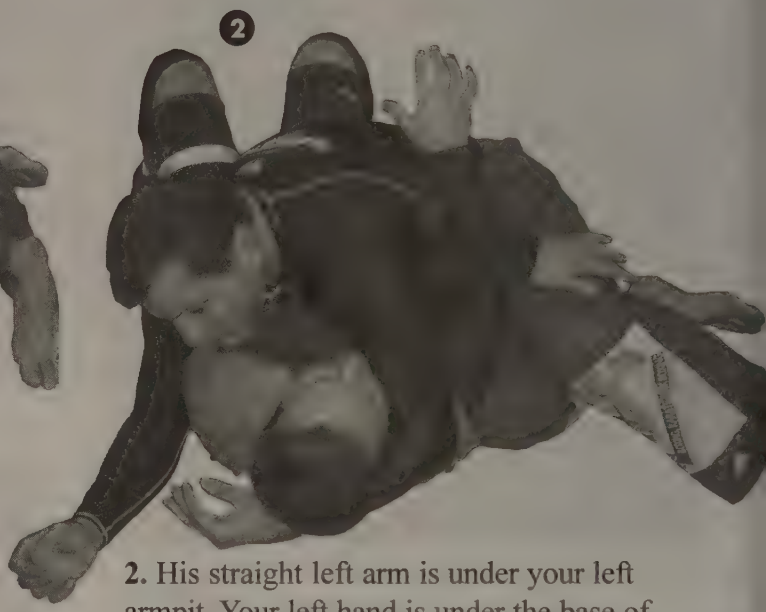
4. As you tighten up your neck lock choke, you might desire to scissor your legs around his lower body. Note: he is choking himself on the left side of his neck with his right arm.

Cobra Chokes: 171, 398, 423, 431, 432, 434, 459, 460, 464, 541, 580 & 581.

Keylock Cobra Choke Using Your Opponent's Own Arm from the Side



1. From a sitting position lean the right side of your chest onto your opponent's chest. Grab his left wrist with your left hand and pull it toward his right side.

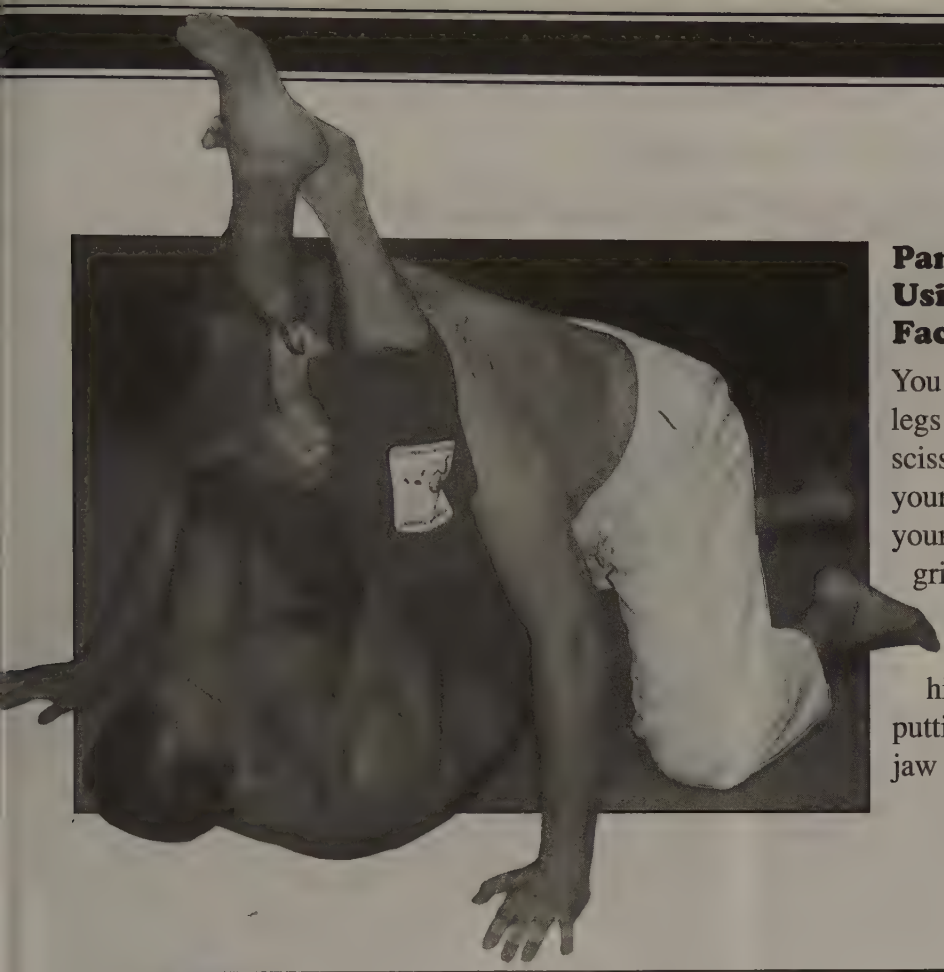


2. His straight left arm is under your left armpit. Your left hand is under the base of his skull. Raise his head up with your left arm, using your right forearm as a base. Which makes it easier to keylock his head.

3. Turn towards your opponent so you're on your knees. Keylock your arms by putting your left palm against your right lower bicep.

4. To choke and smother your opponent, tighten your keylock and shove your weight forward by straightening your left leg.

Cobra Chokes: 171, 398, 423, 431, 432, 433, 459, 460, 464, 541, 580 & 581.



Pant Leg Choke Variation Using Your Forearm Face Twist – Dana Danger

You are on your back with your legs over your opponent's shoulders scissoring your legs together. Note your right hand has a firm grip on your left pant leg. Your left palm is gripping your right wrist. Your left forearm pushes your opponents head to his right. Thus choking him with your left pant leg and putting pressure on the left side of his jaw and teeth.

Russian Bar-Arm Choke Using the Pant Leg – Lenny "Computer" Gelnik

You are on your back and your opponent is on his four quarters between your legs. Your left leg is over his right shoulder and your right hamstring is blocking his left arm. Note your right hand has a firm grip on your left pant leg. Your left hand is gripping your right wrist. Your left forearm is under your opponent's neck and pressing against his larynx (windpipe). This will impair your opponent's breathing. You are choking your opponent with your left pant leg against the right side of his neck.

Neck Lock Choke & Eye Hook

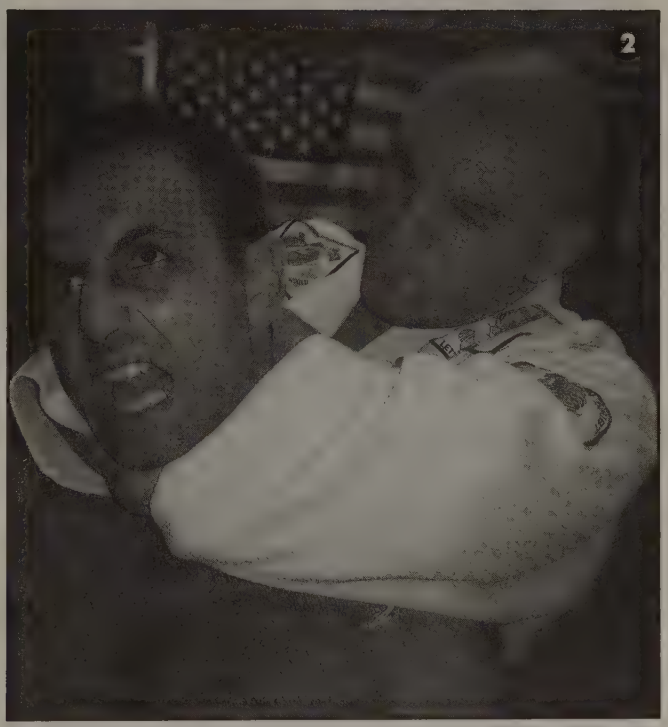
1. Shove your opponent's left arm over his head with your left hand. Wrap your right arm around the left side of his neck. Grab your left bicep with your right hand in a figure four action.

2. Keylock your arms together by placing your left hand on the right side of your opponent's upper face. Tighten up your Keylock by putting pressure on the left side of his neck resulting in a choke and neck lock.

3. To make this technique a little more excruciating, move your left hand from his face and forehead to his right eye. In this technique, you have got a neck choke, neck lock and an eye hook – practice with care.

Cuff Choke Variation from Behind – Harut "The Brute" Terzyan (formerly the Mouth of the South)

1. Wrap you right arm around the right side of your opponent's neck and under his chin. Grab your left cuff with your right hand.



2. Switch your fingers on your right hand to the inside of your cuff to get a better handle.

3. To put more of a tourniquet on your opponent's neck, grab your right sleeve with your left hand, and choke your opponent, straighten your arms out shoving your opponent's upper body away from you. (Tap out, or be choked out).

Choke Using Your Own Lapel

1. From behind your opponent, wrap your right arm around his neck. Pull your lapel straight with your left hand taking the slack out of it.

2. Grab your right lapel with your right hand as deep as you can. Raise your opponent's chin with the thumb side of your right wrist for a better grip.

3. Get a firm grip, as high as you can, with your right hand. You're already choking your opponent.

4. There are many ways to put pressure on the choke. This photo shows a "come along" dragging your opponent backward. Note: your left hand is controlling your opponent's left arm. Straighten your right arm to choke your opponent unconscious.

Neck Crank, Choke & Hold Down Variation – Millie Takes a Holiday (Holladay)

1. Your opponent is on his back and you are on your four quarters. Wrap your right arm underneath his neck.

2. Start to figure-4 your arms together by grabbing your left lower biceps with your right hand.

3. Start to smother your opponent with your chest making it difficult for him to breathe. Control his right arm with your left hand.

4. Arch your opponent's neck forward and his head backwards, which applies pressure onto his neck.

Neck Crank and Choke Variation

Gene demonstrating a close variation. Gene grabs his left forearm with his right hand. Gene's left thumb side of his wrist is against his opponent's throat. As you put weight on his upper body, pushing it against the mat, lean forward – this will crank his neck and choke him at the same time.

The only difference between this finishing technique is that the girl grabs her lower bicep instead of her forearm. Both work well to not only choke your opponent out, but to crank his neck.

CHAPTER 13

NECK LOCKS, NECK CRANKS, BACK, STOMACH & GROIN PAIN

Here are the Keys to Neck Locks

Neck Lock Rollover when Opponent is on All Fours

Your opponent starts on all fours. Your weight is distributed between your right knee and your left foot. Your left hand is gripping his left biceps and your right hand is around the right side of his lower rib cage. Make sure that your left hand makes it difficult for him to grab your left lower leg with his left hand for a takedown.

Turn your opponent's head to his right by jamming the thumb side of your left wrist against the left side of his jaw.

Reach your right hand around the right side of his face and lock your hands in a 3-finger grip.

Snap your opponent's upper body back by hugging the right side of his face to your chest. You put pain on his face by curling your right arm as you slide the thumb side of your left wrist and forearm across the left side of his face. Although I mostly roll my opponent over by putting the thumb side of my left wrist against the left side of his jaw, it works just as well, if you can't get in deep enough, to put the thumb side of your left wrist against his left eye socket. What you are doing is using his head as a handle to turn his body.

Roll the man over until he is in a sitting position and you are on your knees behind him. You are hugging the left side of your opponent's jaw with the thumb side of your left wrist and forearm. Start to pull his upper body back in an effort to pin his shoulders to the mat.

Pull your opponent backward still cranking his neck and forcing his shoulders toward the mat. Use the blade side of your forearms against the top of his shoulders to help force his back to the mat. The reason for keeping his head turned to one side is that your opponent has two strong muscles that are on each side of his windpipe. If your opponent's neck is turned, he can only use one muscle to resist your technique.

Keep your opponent's head cranked to his right as you shove his shoulders to the mat with both of your forearms. Push the right side and the back of his head forward with your stomach and lower chest. This will not only crank his neck but will also slow the blood supply to his head rendering him unconscious. After you have cranked his head forward as far as you feel safe, shift your weight forward to the top of his head shoving his head not forward but straight down. This really hurts the neck and is very dangerous. BE CAREFUL!!

Neck Lock from a Side Scarf Hold Variation – Jeff Imada "Absorb What is Useful"

You have your opponent in a side hold down with your left arm wrapped underneath his head and neck. Grab his left wrist with your right hand. You may try to shove it under your bent left knee for a time hold. If you cannot shove his left wrist downward, shove it towards his head anticipating handing his left wrist to your left hand.

Grab his left wrist with your left hand. His left elbow will automatically raise off the mat. Shove his bent left elbow toward the mat with your right hand.

When you have shoved his bent left elbow to the mat, use it as a base and start to raise your hips off the mat. Raise your hips slightly off the mat sliding the left side of your buttocks onto his bent left arm.

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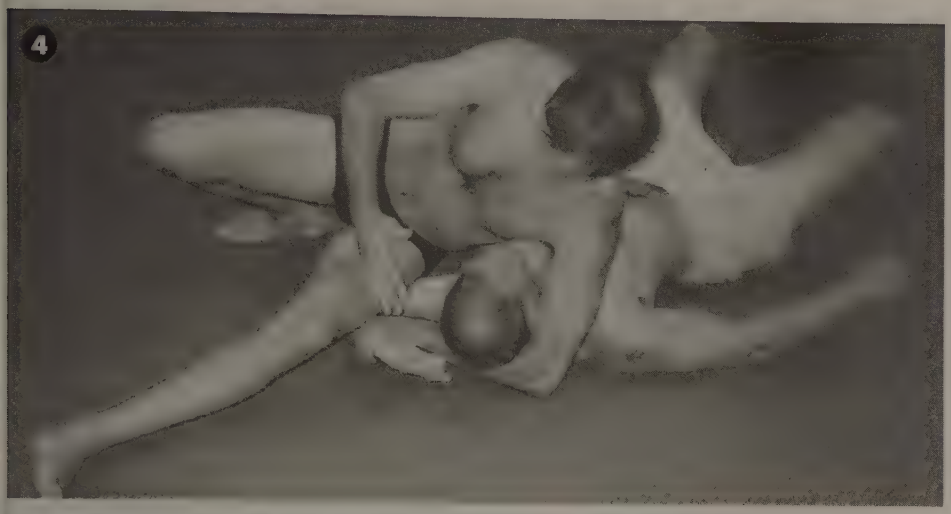

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Replace your right hand with the left side of your buttocks.

Wrap both hands around the back of his head and neck, gripping your left hand with your right. Keep your opponent's shoulders on the mat by placing the weight of your lower body on his bent left arm. To put on a neck lock, force his head forward toward your chest. Not only is this a neck lock, but if your weight is properly distributed, there is pressure on his bent left elbow and shoulder.

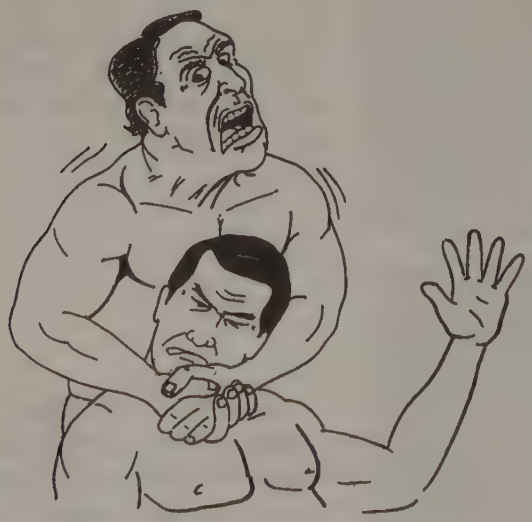
You can do this technique with or without a gi. Grapplers should learn to work out with a gi, Judo and jiu-jitsu players should learn to work out without a gi. Cross training will enhance your knowledge of the arts, so practice all styles of combat and martial arts. Learn to attack from all sides. Be ambidextrous.

Head Press, Neck Lock and Choke Using Your Stomach Variation 1 – LeBell, Chairman of the Board

Your opponent is on his back and you're behind him. From behind shove your left hand underneath his chin. Grab your left hand with your right, palm down. Pull your left hand in deep against his neck. Lean your upper stomach and chest against the back of your opponent's head, forcing it slightly forward and downward, which not only cranks his neck but also chokes him.

Head Press, Neck Lock and Choke Using Your Stomach Variation II – LeBell, Chairman of the Board

Your opponent is on his back and you're behind him. Twist his head to his right with your hands and press downward on his upper chest, pinning his shoulders to the mat. In this variation your left hand is on his chest, not under his chin. With his head turned to his right it makes it more difficult for him to bridge and escape. Shove the right side and back of his head into your lower stomach. Lean the weight of your stomach on the back and top of his head, pushing slightly forward but shoving heavily downward. This not only puts pressure on his neck but also chokes him.



Rear Face and Neck Lock

From behind, grab your left hand with your right with the thumb side of your left wrist at his jaw. Pull your opponent backwards. As his shoulders touch the ground, squeeze his right ear into your chest. Lean forward. This will not only put your opponent to sleep with his own jaw by slowing the blood supply to the brain, but could cause serious injury by cranking his neck. Be careful!

Forward Neck Crank by Sitting Behind His Head

Your legs are around and hooking your opponent's arms. You are sitting on your heels pushing his head forward with your lower stomach. The pressure is on his cranked neck. Concentrate on what you are doing. Even if you have a free hand, try not to slap his face.

Front Face and Neck Lock Under Both Arms with a Double Leg Control Variation

You're on your back and your opponent is on his knees. You have his lower body in foot and leg control. Wrap your left arm around the back of his head and underneath his chin. Grab the blade side of your left wrist and hand with your right hand, palm down. To put pressure on his neck, tighten your grip which squeezes and controls his head and neck under your left armpit. With your right hand pull your left wrist and hand to the right side of your upper chest turning his face toward you. It is easier to crank the head when it is turned. This forces your left forearm, which is in front of his neck, against his neck. If you can't get under his chin with your left forearm but you can hook the right side of his jaw, this technique will still work. To put pressure on his cranked neck, arch your body controlling his lower body with your legs as you force the back of his neck over your left shoulder. You now have a choke and a dynamite neck lock.

Front Face and Neck Lock Over One Arm with a Double Leg Control Variation

You're on your back and your opponent is on his forequarters. You are controlling his lower body with double leg control. Wrap your left arm around the back of your opponent's head and underneath his chin. Your right hand wraps around the top of his left arm and grabs your left hand and wrist, palm down. Tighten your grip around his neck as you pull your hands and forearms to your right and then toward the upper right side of your chest, cranking and forcing his head down toward his waist. Arch your body forcing the back of his neck over your left shoulder. The pressure is on his neck.

Front Face and Neck Lock Over One Arm with a Single Leg Scissors Variation

You're on your back and your opponent is on his knees. He has his left knee between your legs. Scissor his left leg with your legs. Wrap your left arm around the back of your opponent's head and underneath his neck. Your right hand wraps around the top of his left arm and grabs your left hand and wrist, palm down. Tighten your grip around the left side of his neck as you pull your hands and forearms to your right, turning his head toward you. Crank the top of his head down and force the back of his neck over your left shoulder. The pressure is on his neck.

Standing Neck Crank and Lift, Both Arms Over His Shoulders Variation

You're standing facing your opponent. He is bent over slightly. Reach around the right side of your opponent's head and neck and under his chin with your bent left arm, twisting his head to his left. Grab your left wrist with your right hand. His head is secured under your left armpit. Grapevine his left leg with your right leg to counter any desire on his part to lift you over his head and carry you into the next room. To crank his neck, turn his face to the side as you arch your back, lifting his head and face upward with your left forearm. If you fall on your back, all the better, you can use the mat as a third arm.

Standing Neck Crank Under One Arm Variation

You're standing facing your opponent. He is bent over slightly. Reach around the right side of your opponent's head and neck and under his chin with your left arm, twisting his head to his left. Reach over and around his left upper arm with your right arm. Grab your left wrist with your right hand. His head is secured under your left armpit. Grapevine his left leg with your right leg to counter any desire on his part to lift you over his head. To crank his neck, turn his face to the side as you arch your back, lifting his head and face upward with your left forearm. If you do fall on your back, continue your hold using the mat as a third arm.

Sitting Neck Crank from Behind Variation

You're sitting behind your opponent. Grapevine his legs with both of your legs. Your left arm is wrapped around and in front of the right side of his face, turning it to his left. The back of his head is secured under your left armpit. Grab your left wrist with your right hand. Crank his head backward by raising his neck with your left forearm as you lower his head, which is secured under your left armpit, with your left ribcage and biceps. The pressure is on his neck.

Kneeling Neck Crank from the Front Variation

Your opponent is on his back. Your weight is on your left foot and your right knee. His legs are between your legs. Wrap your right arm around the back of your opponent's head, forcing it underneath your right armpit and bending it forward. Your left hand reaches in front of his upper face (above his mouth so he can't bite you). Grab your left wrist with your right hand. To crank his neck, force his forehead downward toward his chest. The pressure is strongly on your opponent's neck. Practice this technique with care.

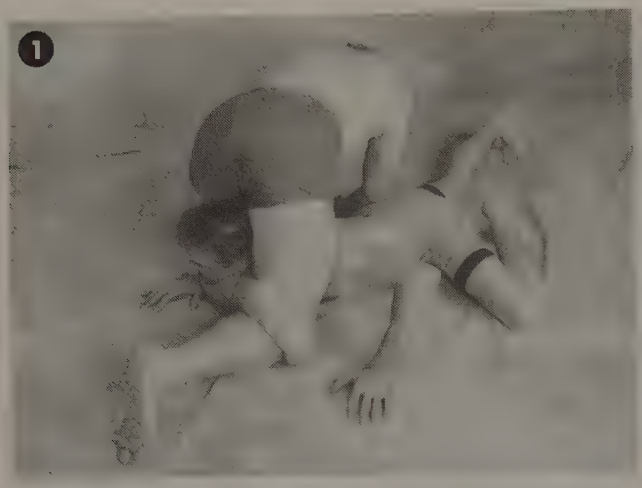


Figure-4 Leg Neck Crank Roll into a Straight Arm Bar

Your opponent is on his stomach and you are facing his back. Reach your left arm around grabbing his hair, nose or chin and lift his head backward. Place your left calf underneath his neck and figure-4 your legs. You have many options from here. You can drive your right forearm into the small of his back, tighten your legs and choke him or rake his face with your left hand.

Tighten your figure-4 legs into a keylock under his chin. Lean the right side of your upper body against the left side of your opponent's back. Raise your figure-4ed legs forcing your left upper calf against his chin and begin to crank his neck backwards. Start to put your left arm underneath his right arm. You have a finishing hold here, but you can continue.

Tighten your figure-4ed legs. Reach under your opponent's right arm with your left arm securing his straight locked right arm against the left side of your body. Arch your body backward, straightening his right arm putting pressure on his right elbow. At the same time you are cranking his neck backward with your left leg.

Your opponent is on his stomach. You have a straight arm bar by putting pressure on his right straight arm at the elbow. Arch backward creating not only a straight arm bar but also a shoulder lock. The fun begins when you crank his head and neck to the side and backward with your legs. The pressure is on his right elbow, right shoulder and cranked neck.

Figure-4 Leg Neck Crank and Choke Variation

Your opponent is on his stomach and you are on your back. Pull his head between your legs, turning it to his right. Place your bent left leg around the back of his head and neck and figure-4 your legs around his head. Using your left calf as a base, shove your lower body against the left side of his head, cranking his head backwards. You have a neck lock and if you squeeze your legs together you have a figure-4 leg choke.

If you have strong legs you can continue your neck crank and choke on his neck and rest while you do it. But if you don't have confidence in your figure-4 neck hold, grab your right ankle with your right hand and pull it toward you or tighten your leg grip by moving from a figure-4 leg hold to a keylock leg hold. This will tighten your grip around his head. Force his head backward with your keylocked legs. You not only have a neck crank but also a choke.

Figure-4 Neck Crank with Leg Pull Variation

Your opponent is on his back and you are on the left side of his body. Shove his face and jaw in the bend of your left leg and figure-4 your legs. Switch from a figure-4 leg lock to a figure-4 keylock around his face (keylocking your figure-4 is a way of tightening your grip). To crank his neck to his left, grab his left leg and pull it toward you. Crank his head to his left with your keylocked legs putting pressure on his face, but mostly his neck.

Figure-4 Neck Crank and Choke Using Legs from Behind Variation

Both of you are on your backs. Place your bent right leg around his neck and under his chin. Figure-4 your right instep with your left leg. Begin to squeeze his neck with your legs. If you tighten up your figure-4 leg lock you have a choke.

Until you have a solid neck crank, it is advisable for you to secure his right arm with both of your hands and the right side of your body. Continue to squeeze his neck with your figure-4 leg lock. If you begin to roll to your right your calf may slip up to his chin, which is okay. Continue to roll to your right forcing his chin down and the back of his head forward with the left side of your hip. You're already choking your opponent plus now you are cranking his neck.

Continue squeezing his neck with your figure-4 leg lock as you roll toward your stomach, forcing the back of his head forward. At this point the choke is very tight and the neck crank is excruciating. Be cautious with all holds, especially anything to do with the neck.

Head Push Neck Crank Using Legs Variation

You're on your back and your opponent is in a sitting position. Your left leg is behind his right arm. Pull his right wrist toward your upper body, straightening his right arm. Your right leg goes over his right upper biceps, behind his head and neck. Your right instep hooks under his left triceps. Roll his shoulders to the mat with your legs. If you pull his straight right arm downward over your left thigh with your left hand, you have a straight arm bar. Roll to your right digging your right instep into his left upper arm and crank his head forward with the outside of your right lower thigh and knee. You are now cranking his neck.

Reverse Full Nelson Variation

You're on top of your opponent. You have foot and leg control. Place your left hand around the back of his neck and underneath his right armpit. Shove your right hand underneath his left armpit and start to reach your hands together behind his neck.

Continue to control his legs with yours. Grip your hands together underneath both of his arms. His head and neck are under your left armpit. To put pressure on his neck, using your gripped hands as a base, scoot your upper body back which will shove his head forward with your left armpit. This will crank his head toward his waist.

Full Nelson Rolling Variation – Bob Wall's Brick Wall

You are behind your opponent who is on his knees. Reach under his arms with both of yours. Place your left hand behind his head and neck and grip your left wrist with your right hand. You now have him in a kneeling Full Nelson. Push his head forward with your gripped hands, this will lower his head.

You have your opponent in a Full Nelson. Your arms are underneath his arms. Begin to roll him over by pushing his head down with your gripped arms. Make sure your bent right leg is between his legs and hooking his left leg to prevent him from rolling out of this technique.

Continue your Full Nelson pulling the back of his head toward his waist, dropping his shoulders toward the mat. Make sure that your right leg is grapevining his left leg so he cannot roll out of this technique. The pressure is on his cranked neck.

Full Nelson from the Ground into a Neck Lock Variation

Your opponent is on his hands and knees and you are on your right knee on his left side. Reach your left arm underneath his left biceps and place your left hand on the back of his neck. Your right arm starts around his waist, pulling him in close to your right side. Let go of his waist with your right hand and start to place your right hand underneath his right arm.

Using your left arm as a lever, start to lower his head with your left hand. Your right hand moves underneath his right armpit aiming to catch your left hand.

Your opponent is on his knees. Grab your left wrist with your right hand. Push down on the back of his head.

Now, using your Full Nelson as a handle, jerk your opponent up and backward off of his knees and onto his buttocks.

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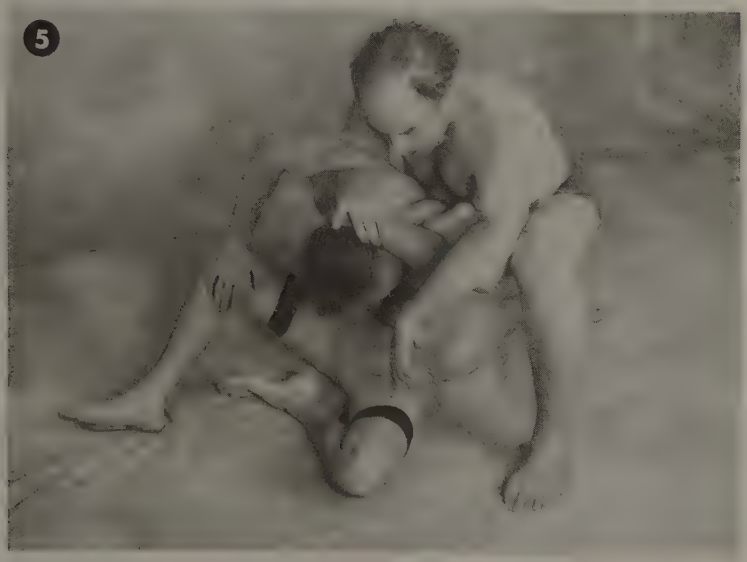


While your opponent is in a sitting position, start to put pressure on the back of his neck by cranking his head forward with both hands and arms.

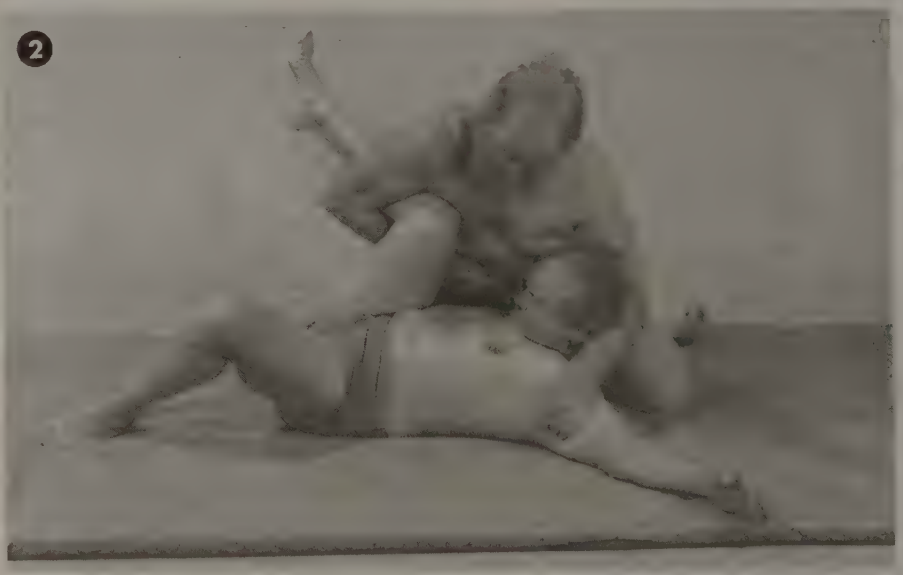
Continue your Full Nelson, forcing your opponent's shoulders toward the mat and his head forward. The reason I have my hands out to the left is so you can see the grip I am using.

Continue to force your opponent's shoulders toward the mat as you crank his head forward using not only your hands, but also your lower stomach. The pressure is on his neck. You not only put pressure on his neck but, if you continue, you can render him unconscious.

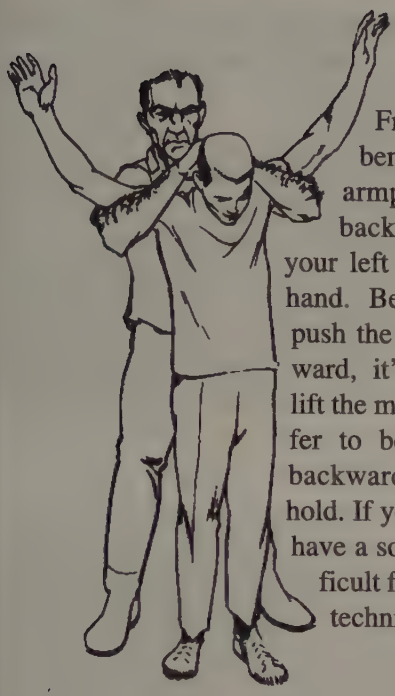
Grappling Hold Down into a Neck Crank

Your opponent is on his back, you are kneeling on his right side. You have your opponent in an inside Crotching Nelson. Your right arm wraps around the inside of his upper right calf. Your left arm wraps around the back of his neck. Grip your hands together. Generally this is a good hold down because you're in position for a knee crank, a shoulder pin or a neck crank.

You have your opponent in an inside Crotching Nelson and he arches and straightens his right leg just enough to break your hand grip. For a handle, grab the muscle above his left armpit (the pectoral) with your left thumb. At the same time, use your index, middle and ring fingers in the armpit to pinch the meat between your fingers and thumb. Start to crank his head forward with your left arm.



Maintaining your hold around his right leg and your grip on the muscle above his left armpit, lean to your right, forcing your left upper forearm against the back of his head. This will force his head toward his waist thereby cranking his neck.



Standing Full Nelson

From behind reach your bent arms underneath his armpits and around the back of his head. Grab your left wrist with your right hand. Before you crank and push the back of his head forward, it's advisable to either lift the man on his toes or I prefer to bend him off balance backwards when doing this hold. If your opponent does not have a solid base it's more difficult for him to counter your technique.

Full Nelson Using the Mat as a Third Arm

Your opponent is on his stomach and you're riding him from behind. Grab his bent right knee and place it over your right ankle. Shove his right instep into your right inner thigh. Placing your left hand over your right, grab a Full Nelson and roll to your left. You go from face down to on your back. Push away with your bent right leg, which puts pressure on his bent right knee but the main pressure is on his neck as you straighten out your arms, pushing his head toward his waist.

Side Pin Neck Crank

You have your opponent in a side scarf hold and you decide to go from a hold down to a finishing hold. (Without pain there's no gain). Wrap your right forearm around the back of his head. Grab your right hand with your left and crank his head forward and down toward his chest. The pain is on his neck. This is one of Gene LeBell's favorite finishing holds.

Forward Neck Crank on the Mat Variation

Your opponent is on his back. Your legs are wrapped around his upper thighs. Your left arm is over his right shoulder and resting on the mat for balance. Your right arm wraps around the back of his neck, securing his head under your right armpit. To apply a neck crank, with your right forearm underneath his left triceps, shove your weight back forcing his head forward. A Reverse Full Nelson variation you may want to try is accomplished by placing your left arm underneath his right armpit, locking your hands together and scooting back, forcing his head forward. Same pain in his neck, different grip. There is more than one way to skin a cat.

Reverse Full Nelson from the Front Variation

Your opponent is in a sitting position. Your weight is on your left foot and your right knee. His legs are between your legs. Your body is in front of his right shoulder. Reach your right arm around the back of his neck and underneath his left arm. Reach underneath his right arm with your left arm. Grip your hands together.

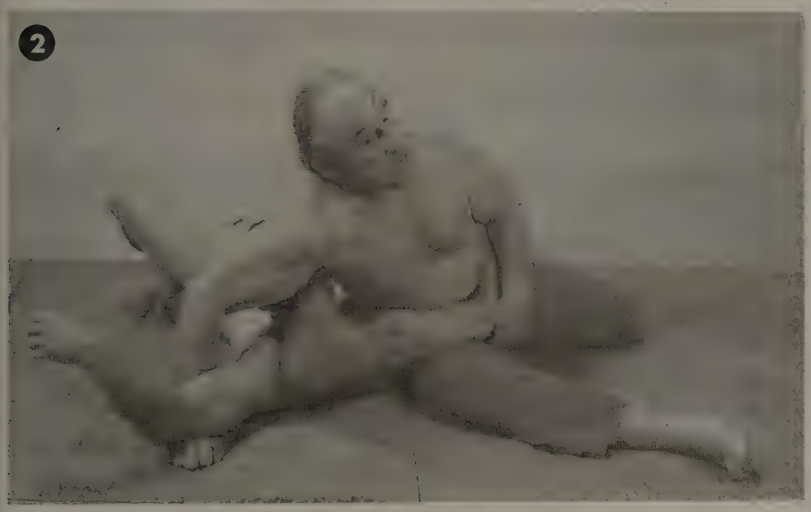
Start to force his head down with your right armpit by shoving your left foot out and leaning back. The pressure is on his neck.

While maintaining your Reverse Full Nelson as you're sitting backward on his thighs, swing your right leg out and behind his back. Scissor your legs together to help control his body. Using his upper arms as a base, raise his arms toward you to help lower his head. Crank his neck by forcing his head toward his waist with your right armpit.

Some people call this move a crucifix, some call it an iron cross, even a half cow catcher into a shoulder pin, and a hundred other names. In truth it does not matter what you call any technique as long as you can do the hold.

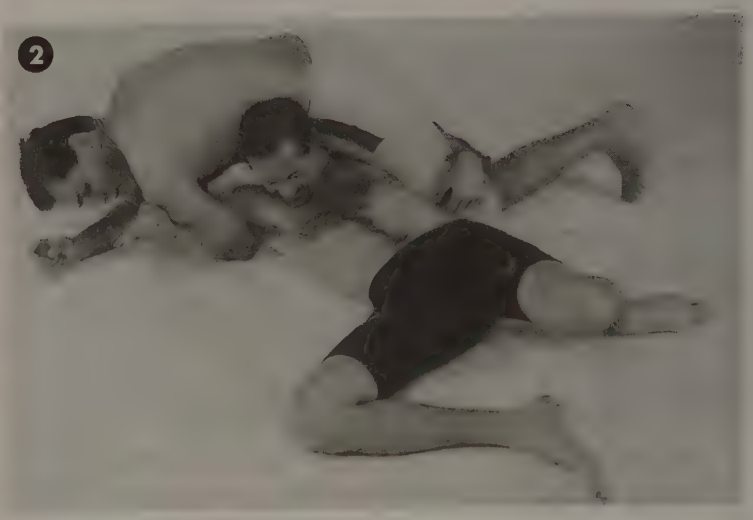
Moving into a Stocks, Sit Out and Forward Neck Crank

You and your opponent are facing each other on your knees. Your body is on the right side of your opponent's head and neck. Grab his right arm above his elbow with your left hand. Pull it in and tuck it close to the left side of your body. Raise your right leg off the ground and throw an uppercut underneath his left armpit with your right arm, hooking and lifting his left arm with the bend in your right arm. If you follow through with your momentum, it should roll him onto his back.



With your opponent on his back, maintain your grip on his right elbow with your left hand, tucking it in close to your stomach. Your right arm is behind his neck and your right hand is underneath his left upper arm and resting on the mat. You can double up your right fist. or some people like to keep the right hand open and flat; it helps them crawl their right hand forward. Lean back and scoot your legs forward, this helps you crank your opponent's head into his chest.

Your opponent's right arm is held securely around your stomach and chest with your left hand and arm. Your right hand is on the mat and shoving his left upper arm over his head. Keeping both of your knees on the ground, spread your bent legs for better balance and control. The more you lean back, the more your right triceps shove his chin and upper head toward his chest. The pressure is on his cranked neck.



Overhead Hip Push Neck Crank Variation

Your opponent is on his hands and knees. You are behind him. From behind, hook your bent left knee around his lower left biceps. Your right hand is underneath his right armpit and hooking his right arm. Push the back of his head forward with your left hand to help straighten out your left leg and get your left hip behind the back of his neck. Throw your weight to your left and pull his right arm slightly with your right hand, forcing your left leg against his left biceps and rolling his back toward the mat.

Your left arm secures his right upper arm and both of your legs secure his left arm. All you have to do for a neck crank is push the back of his head forward into his chest with the left side of your body.

Rolling Neck Crank Using Figure-4ed Legs Variation

Your opponent is on his back. Place your left leg across his neck and under the left side of his chin. Use your left hand on the back of his head to force his head forward and his neck into the bend of your left knee. Jam your left inner thigh under his head. Control his left arm by grabbing his left forearm with your right hand. Your stomach and lower chest trap his right arm across and against his chest. His right hand is on the left side of his body.

Force your left instep against your right upper calf and squeeze your legs together to control his head and neck. Maintain control of his left arm by firmly gripping it with your right hand. Tighten up your figure-4 leg lock and turn your body to your right, forcing his shoulders to the mat and his head forward. The pressure is on his neck. If you notice, his bent right arm is trapped between your figure-4ed legs. As you crank his head and neck, turn his head to his left with your legs. This will put pressure on his cranked neck.

Two Hand Wrist Grab Wraparound Neck Crank – Cobra Variation

Your opponent is on his back and you are on your knees on the left side of his body. Drop the weight of your left knee and shin on the outside of his upper left arm pinning him and forcing his left arm toward his upper chest. Grab his left wrist with your right hand and pull his left arm across the front of his throat to the right side and back of his neck. Grab his left hand with your left hand assisting your right hand. Now both of your hands are controlling and pulling on his left arm.

Your opponent is on his back. Your right knee is on the mat and your left knee is pressing the outside of his left arm against his chest. From this position, his left arm is wrapped around the front of his throat. Both of your hands pull his left hand upward, forcing his left forearm to raise his head. Bend his neck and lean his head toward his stomach. As you pull his left wrist and hand toward his stomach to crank his neck, be sure there is continuous pressure with your left knee to make it difficult for him to sit up. The pressure is on his neck.

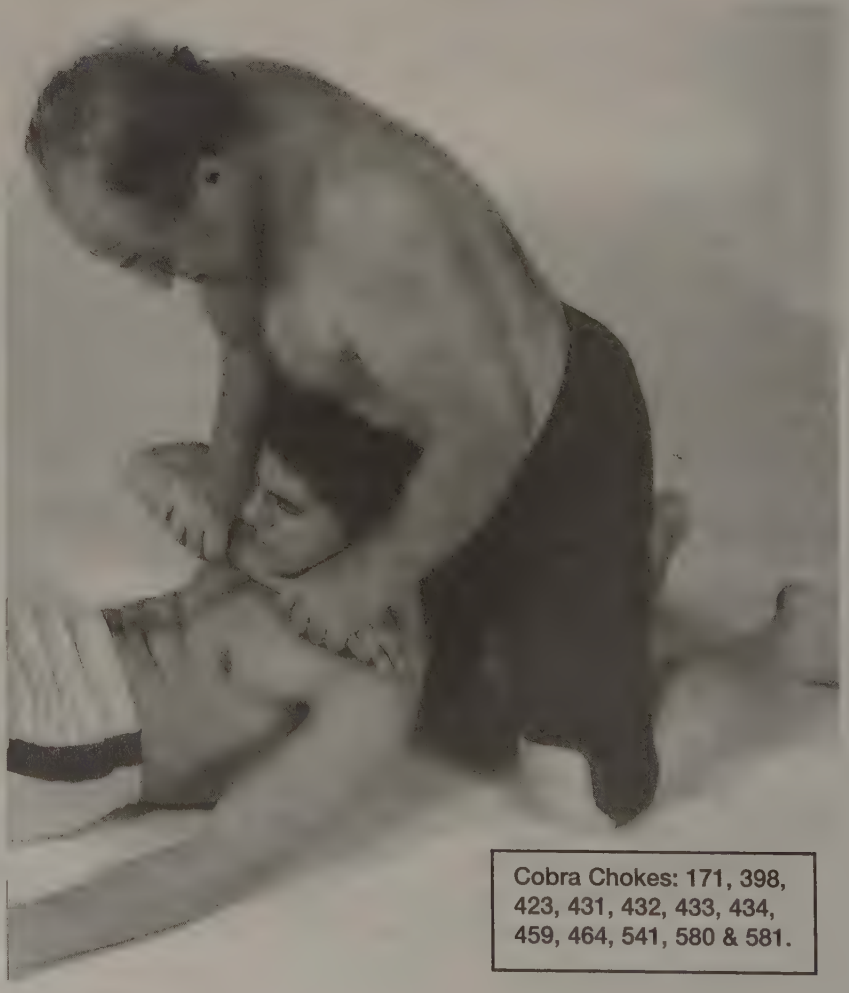
Cobra Chokes: 171, 398, 423, 431, 432, 433, 434, 460, 464, 541, 580 & 581.

Straddling One Arm Wraparound Forearm on the Face Cobra Variation

Straddle your opponent while he is on his back. Grab his left wrist with your right hand and wrap his left arm around the right side of his neck. At this point, your left forearm is very important. Lean the weight of your left upper forearm and elbow against his left lower triceps, helping to keep control of his left arm. Your left lower forearm shoves the right side of his face and nose to his left, turning his head to his left, which not only makes it difficult for him to roll to his right, but also difficult to breathe. Continue to shove his head backward with your left forearm and lift his left forearm with your right hand against his neck, cranking his neck. The pain is not only on his nose and face but mostly in his cranked neck.

Bar Arm Choke & Neck Lock Using Your Opponent's Arm Cobra Variation – LeBellian Series

Your opponent is on his back and you are behind him on your knees. From behind your opponent with your left hand grab his right wrist and pull it across his throat and under his chin. Your right hand grabs his right upper forearm. To put pressure on his throat and neck, pull his right arm against his windpipe with both of your hands and shove his right forearm down, pinning his shoulders. Push his head forward with your stomach and lower chest. This not only chokes him but also cranks his neck forward. You have a devastating choke with this technique, although we use it primarily as a windpipe crush and neck lock. If you squeeze the windpipe it will give slightly on both sides where it doesn't give in the front. Front pressure on the wind pipe could cause serious problems.



Cobra Chokes: 171, 398, 423, 431, 432, 433, 434, 459, 464, 541, 580 & 581.

Single Cross Neck Crank with a Face Pull Variation

Your opponent is in a sitting position. You are behind your opponent. Grab his left wrist with your left hand and pull it in front of his face and to the right side of his head. Jam your left forearm forward against the back of his neck. Grab his left elbow with your right hand and pull his elbow toward your chest. If you lean forward and force your left forearm against the back of his head and neck, pressing his head down, you already have a neck lock.

From behind, his bent left arm is wrapped around the front of his neck. You have his left wrist secured with your left hand. Release his left elbow. Reach your right hand around the back of his neck on the left side of his face and grab his chin as a handle. Scissor your arms by pulling his left wrist with your left hand and turning his head to his left with your right hand. A good grip on his left wrist with your left hand makes it difficult for him to turn or roll to his left. Cranking his jaw to his left with your right hand makes it difficult for him to turn or roll to his right. Now all you have to do to put a neck crank on is lean forward and push at the back of his turned head with your right forearm which forces the right side of his face toward his chest.

You are behind your opponent. Pull his left wrist in front of his face and toward your chest with your left hand. Scissor your forearms, grabbing his chin with your right hand and pulling it to his left. At this point, if you lean forward and press your right forearm and chest against the back of his head, you will have a neck crank. Note: Two things that are very important: 1. Your opponent might not be a vegetarian, so while doing this technique, keep your hands away from his mouth, 2. If this technique is done properly, you are not bragging if there is a look of satisfaction on your face as I have on mine in this photo.

Standing Switch Go Behind into a Rear Face and Neck Crank on the Mat – The Conrad Palmisano

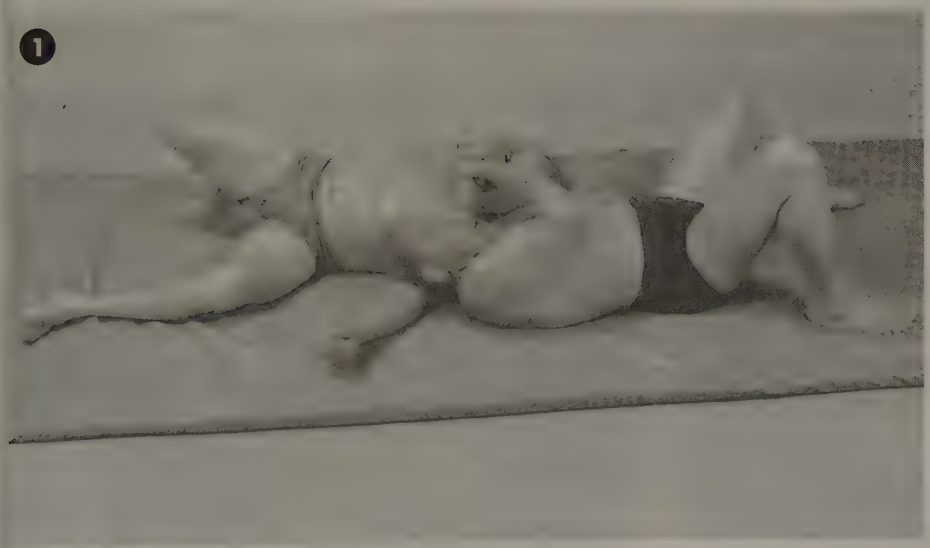
You have a big advantage over your opponent if you are behind him because there are more techniques that his hands and legs can do facing you than they can do if you are behind him. Plus, the opponents that I have fought in the past only have eyes in front of their head, so when you are behind your opponent it is very difficult for him to see you. All of your opponent's countering when you are behind him is done by feel. Grab your opponent's left wrist with your right hand. Pull his wrist downward, straightening his left arm. Grab and hook just above his left elbow with your left hand still forcing his left wrist down with your right hand to keep his left arm straight. His left arm just above his left elbow is hooked with your left hand. Swiftly jerking his left arm toward you with your left hand starts your go-behind. Shove his left wrist to your left side with your right hand as you spin him around to his right so his back faces you. There is pressure on his straight left elbow until you are behind him.

From behind, snap him in close to the left side of your upper chest with your left forearm, which is wrapped around the left side of his face. Be sure the thumb side of your left wrist is pressing against the left side of your opponent's jaw, forcing his head to turn to his right. Grab your left hand, palm down, with your right hand, palm up, in a 3-finger grip. Squeeze the left side of his jaw toward the right side of your body which will force his face to look to his right, also forcing his neck to bend forward. If you want to bring him backward and off-balance, you can knee him with your left leg in his lower back. Step backward as you force him to fall on his back, keeping your grip tightly around the left side of his jaw and face.

As you pull your opponent down drop your left knee to the mat. Your right foot is slightly extended to use as a base. Maintain your grip around his head and the left side of his jaw. Force his shoulders to the mat, squeezing his right ear into your chest and lean forward into a neck crank. This will not only put your opponent to sleep by slowing the blood supply to his brain but could cause serious injury to his neck or spinal cord. BE CAREFUL!! (One of the Attitude Adjustment series.)

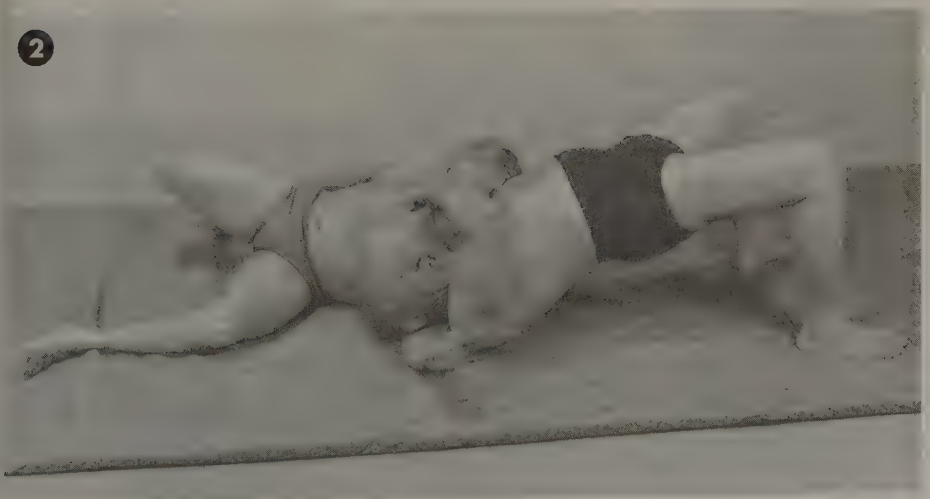
Double Neck Lock

The bigger and stronger your opponent is, the heavier duty "neck locks" should be used. The tougher and nastier your opponent is, the more devastating neck locks should be applied.



Backs on the Mat Neck Crank Variation

Both you and your opponent are on your back. The back of your head and neck are resting on your opponent's left upper arm, making it difficult for him to roll to his right. Wrap your left arm around the right side of his face and jaw. Grab your left hand with your right hand. Squeeze and control his face and head with your forearms. Pull his head down until his shoulders touch the mat. Keeping his left upper arm down on the mat with the back of your head makes it difficult for him to roll to his right.

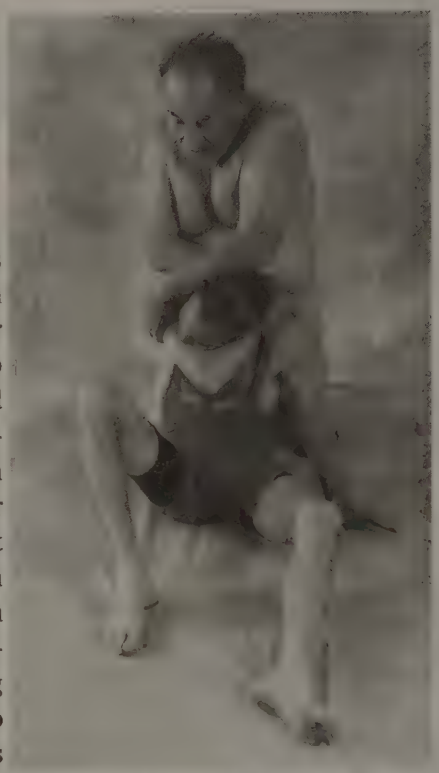


Rest your head and neck on his left upper arm helping to control the left side of his upper body. Squeeze your arms together around his head forcing the left side of his face against your chest. You can crank your opponent's neck and choke him with this same technique. Squeeze your arms forcing his shoulders to the mat as you bridge your lower body up, forcing the left side of his head toward his waist. This will crank his neck.

Single Cross Face Neck Crank Cobra Variation from Behind

Your opponent is in a sitting position and you are behind him. Grab your opponent's right wrist with your left hand and pull it in front of his face then press it against his left shoulder. Your right hand is holding his right shoulder to help control his upper body. At this point, leaning down on the back of his head forces his face and shoulders toward his chest. The closer his shoulders get pressed toward the mat, the more your upper stomach and lower chest will push his head forward cranking his neck. You will not only have a choke but a devastating neck lock.

Double Cross Neck Crank Variation from Behind – Coughran's Crank

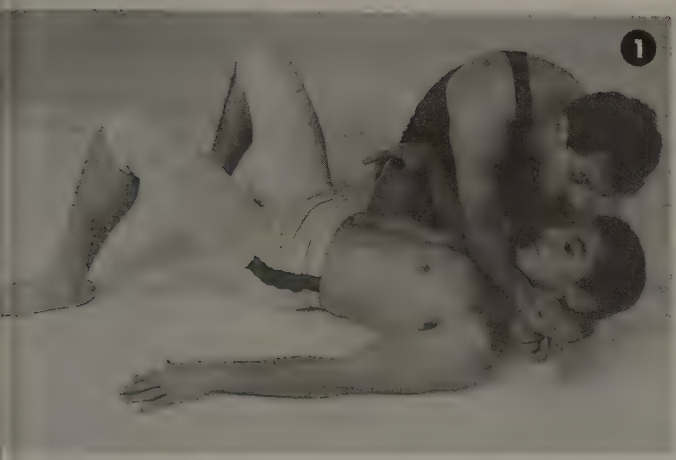


Your right hand grabs his right wrist from behind his neck. Your left hand crosses on top of your right arm and grabs his upper right triceps. To put pressure on his neck, scissor your arms and push the right side of his head with your left forearm towards his right forearm. Scoot back forcing his shoulders closer to the mat as you force his turned head with your left forearm toward his waist. You are slowing down the blood supply on the left side of his neck which will choke him. The more you shove his head forward, the more you crank his neck. The pain Is primarily on his neck.

Double Cross Neck Crank Variation from Behind with a Single Leg Grapevine

Your opponent is in a sitting position, and you are behind him. Step over and hook the outside of your opponent's right ankle with your right foot, making it difficult for him to turn or roll to his left. Grab his right wrist with your right hand and pull it in front of his face so his mouth is at his right biceps. Cross your arms and with your left hand grab his upper right triceps with a firm grip. To crank his neck, scissor your forearms and press against the right side of his head with your left forearm and force his neck and head toward his waist.

Cobra Chokes: 171, 398, 423, 431, 432, 433, 434, 459, 460, 541, 580 & 581.



Go Behind Neck Crank Variation

Your opponent is on his back. You are on your forequarters on his right side. Reach around the back of his head and neck with your left hand. Your right hand goes in front of his neck, under his chin, and grabs your left hand with a 3-finger grip. If you drop your right elbow it will force the blade side of your right forearm against the front of your opponent's windpipe. At this point you have a bar arm choke variation.

Start to scoot your bent legs from the right side of his body until you are over his right shoulder. You are still gripping your hands together around his neck. Place the thumb side of your left hand and wrist on the left side of his jaw. Your right hand moves from in front of his neck to the left side of his jaw. Grip your hands tightly. You are still on your knees. Move to your left toward the top of his head. Note: Because of your hand grip on his jaw and your body shifting over his head, his head will start turning to his right.

Continue to squeeze the left side of his face forcing the right side of his head against your chest and left shoulder. You're now in position to crank his head forward.

There are strong neck muscles on both sides of your neck. These can be utilized to resist neck holds. If the head is turned, for example to his right, that will eliminate one of the potential resisting muscles which makes your neck crank hold easier to accomplish. You are now behind your opponent. To crank his neck forward, pull your arms close to your stomach forcing the thumb side of your left wrist against the left side of his lower face and jaw. Your elbows and forearms shove his shoulders toward the mat. Lean forward securing his head, which is turned to his right, with your upper chest and left shoulder. As you press his head forward with your chest and left shoulder you force his face and the left side of his head toward his chest, cranking his neck. Be conservative when practicing this technique so as to not cause any neck or spinal cord injuries.

Neck Crank, Turn the Other Cheek Variation

Grab your hands in a 3-finger grip, scissored around his neck. The thumb side of your right forearm is on the right side of his face. Your left forearm is on the left side of his neck. Note: Your left shin is on his left arm, making it difficult for him to roll to his right. Continue resting the weight of your body and left shin on his left arm. Your left wrist and forearm slide along the left side of his face forcing his head to turn to his right. Maintain your 3-finger grip. Drop your left elbow and forearm onto the left side of his chest using that as a base. Your scissored forearms begin to squeeze and choke his neck. By raising your right forearm on the back right side of his head and leaning forward, his turned head is forced toward his chest. At this point you have a choke but mainly a neck lock.

Front Neck Lift Variation

Wrap the thumb side of your left wrist and forearm around the right side of your opponent's head and neck below his chin. Grab your left palm with your right hand forcing the left side of your opponent's head down with your right forearm and against your chest, which makes his face turn to his left. The pressure, because it is a neck crank, is mainly on his face and neck, but it is also a choke hold. Neck cranks can be dangerous so practice with caution.

Wrap your left forearm around the right side of your opponent's face below his right ear. Grab your left hand with your right. Use a 3-finger grip. The left side of your opponent's head is against your chest. Bend your legs for balance.

To properly crank your opponent's neck, curl your arms until his head is nearly upside down pressed against your chest. Throw your hips forward slightly lifting his head upward and the weight of his body still standing cranks his neck. If your opponent attacks your left leg with his right hand, the pain and him being off-balance make it very difficult for him to do a single leg lift or takedown. This is an easy way to dislocate your opponent's neck, so practice with caution. You have a great handle on his head. By throwing your right foot forward and falling on your back, you will find that it is not too difficult to throw him over your left shoulder and onto his back.

From Behind Neck Lock into a Back-to-Back Neck Breaker

You are behind your opponent, back to back, forcing him backward and off balance with your forearm scissor grip. Your hands are locked together. The blade side of your left forearm is pressing against the right side of his jaw underneath his right ear. The thumb side of your right forearm is pressing against the left side of his face underneath his left ear. Scissor your forearms, tightening your grip on his head. Your hand grip is pulling downward against the front of his face and nose as you raise your right shoulder. This will bend his head backward, putting pressure on his face but mainly on his neck.

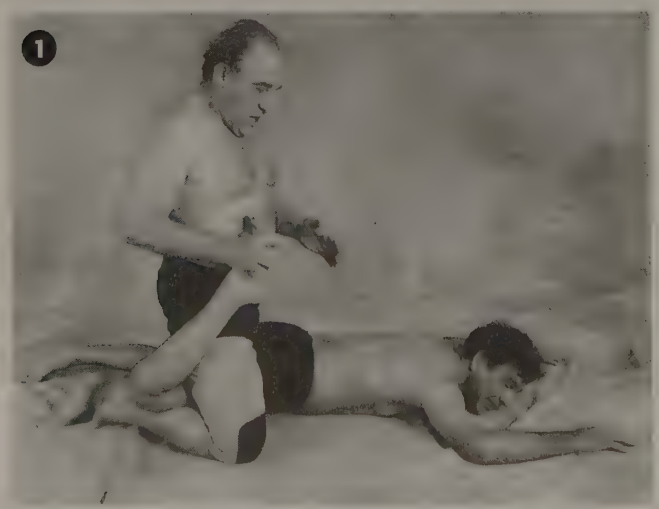
Standing Neck Crank Facing Your Opponent's Back Variation

From behind your opponent wrap your left arm around his head, turning his face to his left. Your right hand reaches behind his neck and grabs the fingers of your left hand. Your opponent's face is buried in the bend of your left arm and the back of his head is squeezed against your left armpit. His head is turned to his left. To put pressure on his neck, arch your back and lift your gripped hands upward cranking his neck.

Figure-4 Stomach Scissors from Behind and Neck Crank Variation

You can attack with this technique if your opponent is on his hands and knees and you are behind him. To simplify this technique, you opponent starts in a sitting position. Wrap your right leg around the front of his stomach and figure-4 your legs by putting your left knee over your right instep. Hook his left lower calf with your left instep. If you desire, you can squeeze your legs together to put pressure on his stomach. This will give you better foot and leg control on his lower body.

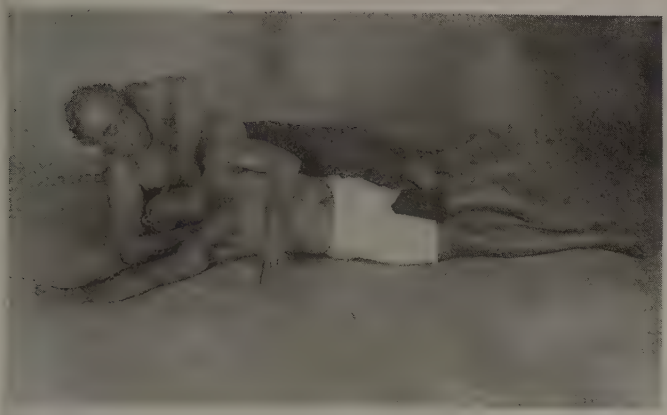
From behind, you have a figure-4 stomach scissors on your opponent. Your body is between his right shoulder and the right side of his neck. Wrap your left arm around his neck and under his chin. Your right hand reaches underneath his neck. Grab your left wrist with your right hand. To crank his neck, arch your body as you lift his neck up with your right forearm and lower his head with your bent left arm. The pressure is primarily on his cranked neck.



Step Under Knee Lever Hip and Neck Crank

Although this is primarily a neck crank, it's always acceptable to put pain on more than one part of the body at the same time. This is one of those holds. Your opponent is on his stomach. Use both of your hands to lift his right ankle out and up. Slide your bent right leg underneath his right thigh. Both of your hands grab his right instep and bury it into the middle of your lower stomach.

His right instep is buried in your stomach. Your right lower calf is underneath his right lower thigh. Lean toward his back. Grab your opponent's chin and the left side of his head. Lift and pull it toward your chest. Although this is primarily a neck crank, there should also be pressure on his right ankle, right hip and the small of his back.

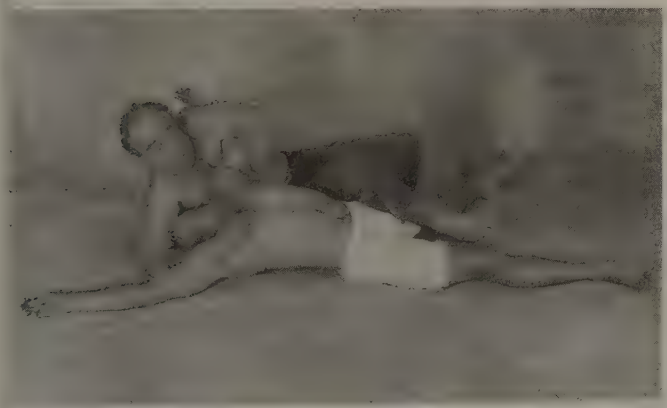


Leg Scissor Neck Crank from Behind Arms Over Shoulders Variation

You are on your right side and behind your opponent. Scissor his left leg with your legs, arch and pull his left leg backward with your scissored legs. Grab around his forehead with your right arm, locking your hands together. Crank his neck backward and to his right by pulling his head into your ribs and lifting at his neck as your right biceps grips his forehead and you arch backward. The main pressure is on the vertebrae in his neck.

Leg Scissor One Arm Over Shoulder One Arm Under Armpit Neck Crank Variation

You are on your right side and behind your opponent. Hook his left leg with your scissored legs and arch and pull his left leg backward. Grab around his forehead with your right arm. Your left arm is hooking and controlling his left arm. Your left forearm is underneath his left armpit. Lock your hands together behind his neck, arch your back. He will feel pressure in both his neck and left shoulder.



Neck Lock Face Crank with One Leg Over Variation

You are behind your opponent and on your right hip. Place your right foot between your opponent's legs, controlling his lower body. Your left shin is pushing against his left upper thigh. This should make it difficult for him to do a back roll over his shoulder. Wrap your left arm around his left upper arm. Your right arm is around his forehead. Lock your hands together. To apply pressure to his neck, arch your back, crank his head to his right, forcing his left ear toward your upper chest.

Neck Crank with Double Leg Grapevine Foot and Leg Control

You are behind your opponent and on your right hip. Grapevine his legs, controlling his lower body. Your left arm wraps around his forehead, turning his head to his left. Place your right wrist on his right forearm, controlling it. It is easier to crank his neck backward by pushing his head so his left cheek touches his left shoulder as you arch up. The pressure is on his cranked neck.

Neck Crank on His Forequarters from Behind Variation

Place your left hand on the top and back of your opponent's head. Grab his chin with your right hand. To put pressure on his neck and jaw, steady his head with your left hand and curl his head and chin toward you. When using his chin as a handle, make sure he doesn't bite your thumb. This hold is primarily designed to roll a man to his back. If you desire to roll him on his back lift your right instep, which is hooking the back of his lower thigh, and continue to turn his head to his right. Because of the neck crank his body will follow.

Neck Crank Face Lock on His Forequarters from Behind

This hold is primarily designed to roll a man to his back. From behind your opponent, wrap your right forearm around the left side of his face and jaw. Using a 3-finger grip, crank his head to his right. If you continue cranking his neck, it will force your opponent to roll on his back. The pressure is on his jaw and cranked neck.

Face Lock Neck Crank on His Forequarters from Behind Variation

This hold is primarily designed to roll a man to his back. From behind, reach your right hand underneath his chin. Jam your left forearm against the right side of your opponent's forehead, turning his head to his right. Grab a 3-finger grip. Lift his chin with your hands as you press down on the right side of his forehead with your left forearm. This will crank his head and put pressure on his neck. If you continue this move, your opponent will end up on his back.

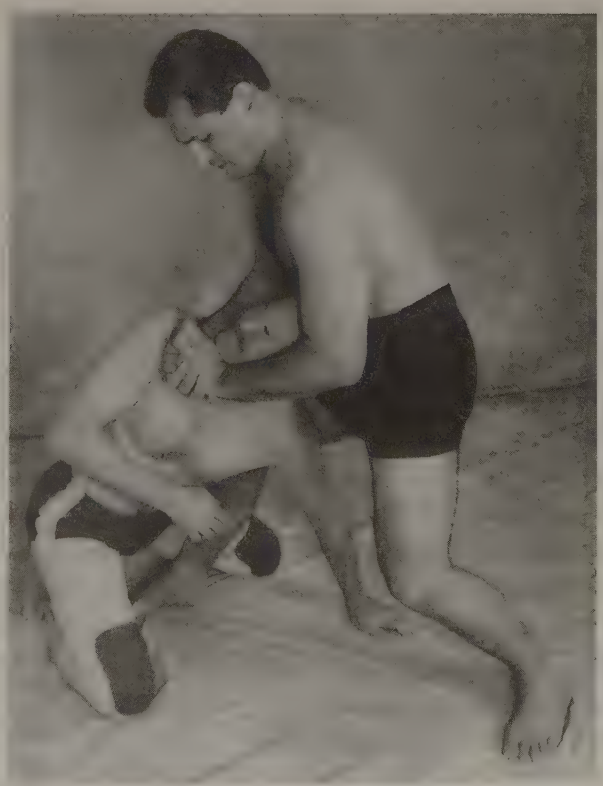
Neck Crank on His Forequarters from in Front Variation

Your opponent is on his knees and you are standing. Grab a front face lock by wrapping your right arm around your opponent's head and neck and gripping it with your left hand.

Hugging your opponent's head underneath your right armpit, force his head and neck to turn to his right. You can crank his neck by arching back or you can continue this move until your opponent is on his back.

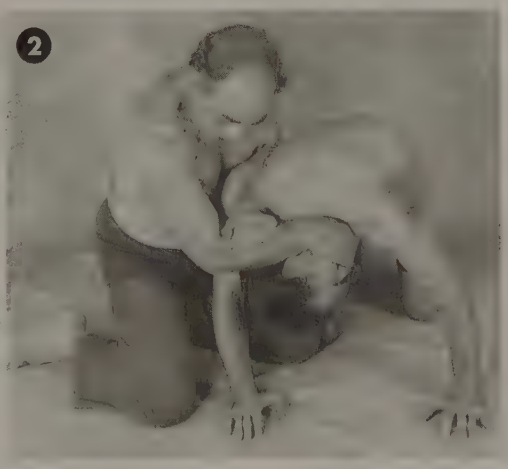
Face Lock Neck Crank Variation

This hold is primarily designed to roll a man onto his back. But this is more often accomplished if both of you are on your forequarters. If your opponent is on his knees and you are standing and he goes for a single left leg takedown, lock his head between both of your forearms. Grab a 3-finger grip and toss your opponent to the mat by turning to your right and cranking his head to his right. His body will follow.



Quarter Nelson Mouth Hook and Neck Lock

Your opponent is bent over and on his right knee and left foot and you are on the right side of his body. You are kneeling on your right knee and the weight of your left leg is on your left foot. Your right forearm jams down on the back of your opponent's head, forcing his head downward. Your left hand reaches under his right armpit and grabs hold of your right forearm. Wrap your right hand around his mouth and chin. Your two middle fingers press into his right cheek, using them as a hook and making his mouth a handle. If you just grab his chin to do this technique, chances are very good that you will lose your grip, so have a good handle. To put pressure on his neck, drop your right elbow as you lift your left elbow, forcing his head and neck to turn to his left. From this position, you can roll him over onto his back or force him down on his face (which I prefer). If you force him on his face, put your left foot over his right calf to stop him from rolling. If you want to be a little sadistic, the blade side of your right hand can press against his nose and curb some of the breathing. The reason I may try to cut off the breathing from his nose is because it will force him to open up his mouth and give me a better opportunity to hook my middle fingers between his upper and lower teeth on the outside of his cheek.

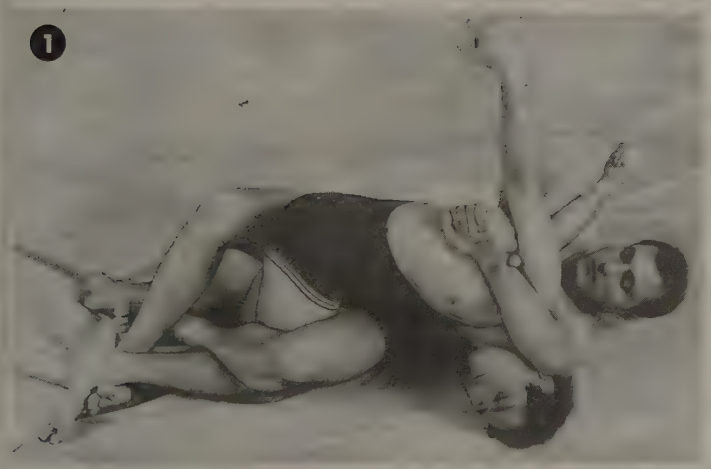


There are a variety of ways to do this hold as far as your legs are concerned. One way may be to shove off with your right leg by straightening it. Another way is to put the weight of your left shin on the back of his right calf, which is not shown here. Another way is to put both knees on the mat in case you desire to force him to do a forward roll. If you decide to roll your opponent to his back and you want to roll with him, keep your same grip and hold. When you end up on your back, which is not shown here, you still have a neck crank.

There are many ways to use your legs. The way I prefer is to hook his right calf in the bend of my left leg. This helps control his lower body. Turn his head to his left with your keylocked arms and right hand. The fingers of your right hand hook the right side of his jaw using it as a handle. Turn his head to his left with your right hand as you hold your Quarter Nelson hold with your left forearm. The pressure is on his cranked head at his neck.

Reverse Full Nelson from the Bottom with a Single Leg Hook Variation

You're lying on the mat and your opponent is on his knees on your right side. Push his head down, place your arms underneath both of his arms, grip your fingers together. His head is underneath your right armpit. You put pressure on his neck by lowering his head as you lift your arms toward your upper body. Hook your right leg around his right leg to prevent him from rolling.



Reverse Full Nelson with Scissored Legs Variation

Your opponent is on his knees between your legs. Scissor his legs to control his lower body. From his left side reach under his arms with your arms and grab your left hand with your right hand. His head and neck are underneath your left armpit. Force his arms over his head with yours as you lower his head toward his waist with your inner left arm and elbow. The pressure is on his neck. If you desire to put pressure on his hips along with his neck, twist his upper body to your right as you stabilize his lower body with your legs. Although this is primarily a neck lock, it is part of the abdominal stretch series.

You're lying on your left side. He's on his forequarters. From behind you reach under his arm and grip your hands together in a 3-finger grip. Scissor his legs to prevent him from rolling. Shove your left lower forearm against the back of his head and neck, forcing his head and neck toward his waist. The pressure is on his hip, stomach and neck.

Neck Crank Using Your Pant Leg

Your opponent is on his back. Your straight right leg is across his body and your right instep is underneath his left forearm. The majority of your weight is on your left knee which is above his right shoulder. Your right hand reaches around the back of his head and the left side of his neck then grabs your right lower pant leg. If you drop your right elbow toward his left shoulder, cranking his head forward, you have a neck lock and a choke.

To crank his neck, still holding a firm grip with your right hand on your right pant leg, raise your right forearm from his neck to the left side of his jaw. To put pressure on his neck, crank the left side of his turned head toward his waist with your right forearm.

Head and Fack Lock from Behind Using a Double Grapevine Variation

You are riding your opponent from behind. Hook your legs on the inside of his upper thighs. Wrap your left arm around the left side of your opponent's face. Grab your left hand with your right in a 3-finger grip. Turn his head to his right with the thumb side of your left wrist and forearm. The blade side of your right forearm presses down on his right shoulder assisting your left forearm in turning his head.

Force your opponent's turned head backwards with your gripped hands. As you do, shoot your legs out forcing his legs to straighten and he will lose his base falling with his stomach on the mat. Now that his chest is pressed against the mat, arch your body raising his legs up and pulling his head backward. The pressure is mainly on his neck but strongly on the small of his back.

Hunchback Neck Lock

Your left hand slaps his right forearm upward in front of his face and behind your neck. Wrap your right forearm around the back of his head and neck forcing them toward your upper body. Pivot your back toward his stomach as though you're going to do a right-sided hip throw, only go in very deep so that your opponent's stomach is in the middle of your back. Straighten your bent legs, lifting him off the ground. If you do this fast enough, you should be able to catch the inside of his right knee with your left hand.

Once your opponent is on your back and your left arm hooks the inside of his bent right knee, your left hand hooks the inside of your left lower thigh. Your right arm is wrapped around the back of his neck and hooks the inside of your right lower thigh. His right arm is trapped between the right side of his face and the right side of your neck. To put pressure on his neck, squeeze your knees and hands together, which forces his head forward putting pain on the back of his neck.

Leg Over Neck and Deep Elbow Lock Stretch with Tangle Foot Variation

You're both in a sitting position and you are behind him. You place your right foot over his left thigh, hooking his left ankle with your right instep. Pull his right arm straight by hooking it with your right upper forearm. At the same time, push the back and right side of his head away from you with your left hand in anticipation of putting your left leg over his head.

Your right leg is still grapevining your opponent's left leg, tangle foot style. Place your left leg over the right side of your opponent's face and neck. Shove his straight right arm over your head and hook it under your left inner arm. His lower right arm is tucked under your left armpit. Your left forearm is underneath his triceps. Grip your left hand with your right. To put pressure on his straight right arm at the elbow, arch your body by sticking your chest out, lowering his right wrist with your left armpit as you lift your gripped hands at his triceps. The main pain will be against his neck as you straighten out your left leg, forcing his head away from you. The thing I like about this particular technique is that there are so many parts of your opponent's body that you make hurt at the same time.

Leg Over Neck and Deep Elbow Lock Stretch with Head Scissors

You begin from behind your opponent. Your right instep is hooking his left ankle. Your left arm is wrapped around his straight right arm and gripped with your right hand. Your left leg is over the right side of your opponent's face, pushing away. Shift your right leg from hooking his left leg to scissoring your own left leg. Push his head away with your left leg and your scissored right leg. Although this puts an elbow lock on his straight locked right arm the majority of the pain is in his neck. This is a great finishing hold.

Neck Crank from Behind Variation – Roydon Clark

Your opponent starts off on his forequarters and you are riding on the small of his back with your legs wrapped around his body. You can do this technique if he's face down or on his back. If he does roll onto his back, grapevine his legs with your legs to control his lower body. Grab his chin with your right hand. Reach under his left arm with your left arm and from behind his neck grab your right wrist with your left hand.

Keep a firm cupped grip on your opponent's chin below his mouth. To put pressure on his neck, straighten your arms even more, which pulls your right hand back, turning his head to the right.

Keep a firm grip controlling his upper body as you straighten your left arm, raising his right arm.

Face to Face Figure-4 Keylock Neck Lock or Choke Variation

Facing and standing close to your opponent, wrap your left arm around the right side and back of his neck. Your left hand grabs the bend of your right arm. Hug him in close.

Your left palm is secured in the crook of your bent right elbow. Keylock your arms around his neck by placing your right hand on your left shoulder. To put pressure on his neck, squeeze your arms together pressing the blade side of your right hand and wrist against the left side of his jaw. Although this is a neck crank, you can add a choke by simply shoving the blade side of your right hand and wrist underneath his chin and against the left side of his neck, which makes it a neck lock and a choke.

Your left arm is still around your opponent's neck keylocked in the bend of your right arm. Place your open right hand against the left side of your opponent's face. From this position, with your right hand you can grab his cheek, tease the nose or rake his eyes as you continue your neck lock. Push the left side of his face with your right hand shoving his head backward and cranking his neck.

Figure-4 Keylock Neck Lock Facing Each Other Variation

In this case, a man gets on the mat and says, "I can't see where the pressure is. It doesn't look like it hurts, to me." So he steps on the mat with his street clothes and shoes, which, of course, is a NO-NO. You proceed to show him what grappling is all about. You wrap your left arm around the right side and back of his neck when you're face to face with him. Keylock your left palm with the bend of your right arm. Your right hand pushes against his face, which is nice because neither the readers nor the referee can see what you're doing with your right hand.

Continue to practice techniques on your neighbor who wandered onto the mat wearing his street shoes. Although it was curiosity that killed the cat, I'm not going that far. Your left arm is still wrapped around the back of his head and keylocked in the bend of your right elbow. Squeeze his neck. This leaves your right hand free to rake his face in any way you desire. Dotting his eyes, pulling his nose, fish hooking his mouth. This is one of the Attitude Adjustment series.

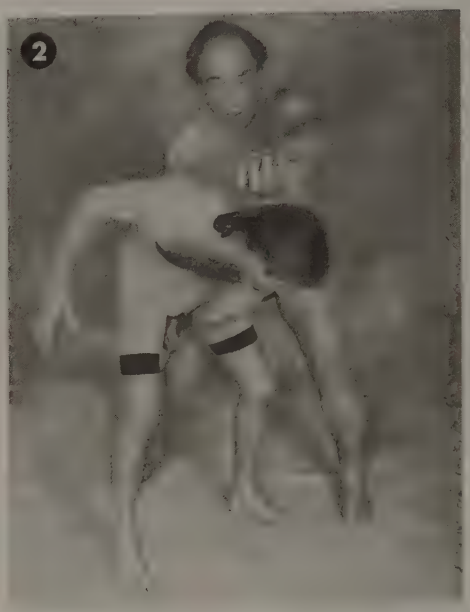
Face to Face Figure-4 Keylock Neck Lock Takedown Facing Each Other Wearing a Uniform Variation

Wrap your left forearm around the back of his head. Your left hand is placed in the bend of your right arm. Your right forearm starts to push against the left side of his jaw as you tighten the hold. Your left deltoid is under his chin and begins to raise his head up and backward.

As you squeeze your keylocked arms tighter, force your left forearm toward your lower stomach as you continue to raise his chin with your left deltoid. Notice that the left side of your face is pressing against your right forearm which presses against the left side of his face forcing him to lean backward. You now have a standing finishing hold. If you continue, he will bend his knees and "cave in" toward the mat and you can easily top him.

Go Behind with Hand Between His Legs Back Break Variation

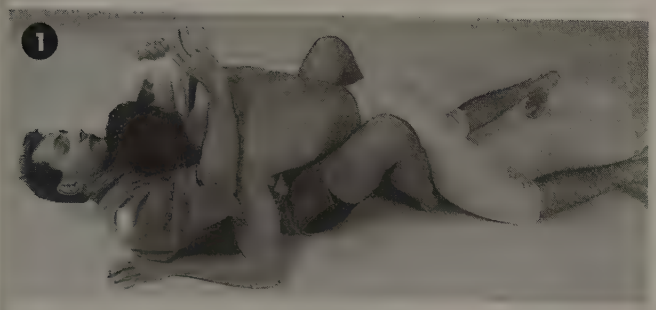
Standing facing each other grab your opponent's left arm with your left hand and jerk it straight. Put your right hand just above his straight locked left elbow and force it down so that it will assist your left hand in bending him over.



Your opponent is bent over. Shove his left arm between his legs with your left hand. From behind, grab his left wrist with your right hand. Once you have shoved his left arm between his legs, reach around the back of his head and start to grab his chin with your left hand.

You have a firm grip on his left wrist with your right hand and your left hand is on his chin. Grab underneath his chin forcing his head backward. Start to bend your legs and hit the back of your shoulders against the small of his back and start to lift him.

Once you are standing and your opponent is on your back, if you bounce up and down you can severely injure your opponent's back and neck, so practice with caution.



Neck Lock with Lapel Assist

Laying on your back face to face with your opponent, you are controlling his lower body with foot and leg control. Raise your left lapel away from you with your left hand and start to grab the lapel with your right hand.

If you pull his right triceps with your left hand it will help you sit up. To put pressure on his neck, now that you're sitting up, crank his neck by pulling your left lapel behind his neck toward your right side and hug. At the same time with your chest push the right side of his head backward, bending and cranking his neck.

Grab your left lapel with your right hand behind his neck. Pull his upper body close to you, still controlling his lower body with your knees and foot and leg control.

Sleeve and Cuff Neck Lock

You're on your back and your opponent is facing you. You have his lower body in foot and leg control. Your right hand reaches behind his neck and grabs your left sleeve. Squeeze him close and force his head to turn to his left and back with your upper chest, cranking his neck.

You still have his lower body controlled by your legs. Your right hand either grabs your left sleeve or the inside of your left cuff. Put the blade side of your left forearm against the right side of his jaw. To put pressure on his neck, push his right jaw away slightly with your left forearm as you squeeze with your right arm toward your upper chest, bending his neck and forcing his head backward.

Facing Figure-4 Neck Lock with Nose and Mouth Smother Variation

Your opponent is on his back, you are laying on your opponent's body, hugging him. Grapevine his legs to control his lower body. Wrap your left arm behind and around the back of his neck. Grab your right biceps with your left hand. There are a couple of ways to do this technique. What isn't seen didn't happen. Your right hand is covering his nose and mouth, this will give him a little bit of claustrophobia. As you squeeze your arms together, force his head back with your upper chest and raise your left forearm underneath his neck, lifting his neck up. The pressure is on his neck and the base of his skull. Even a referee with good eyesight can't tell what you are doing with your right hand.

Figure-4 Neck Lock with Eye Control Variation

Your opponent is on his back and you're on top of him. Your arms are keylocked around the back of his neck. Turn his face to his right with your right hand. His chin is resting on top of your left shoulder. You have a double grapevine on his legs, controlling his lower body. To put pressure on his neck, shove forward with your left shoulder, forcing his chin and head backward as you squeeze your left forearm against the back of his neck. Your right hand is covering his eyes, making it difficult for him to see what you are doing. If you have aspirations of being a piano virtuoso, you may want to use his eyes as you would the keys of a piano. But since your head and shoulder hides your right hand from view, there's nothing illegal done here. As with all holds, practice with caution!

Figure-4 Smother Neck Lock and Double Leg Grapevine Variation

You are on your opponent's body, pinning him. Double grapevine his legs for foot and leg control. Your left wrist and forearm are under and behind his neck. Figure-4 your arms, supporting the weight of your upper body on your forearms. To put pressure on his neck, squeeze your left forearm against the back of his neck, forcing his nose and mouth into your upper chest. Shove your upper body forward, raising your left forearm slightly off the mat and stretching his neck. The pain is primarily in his neck, but it is very difficult for your opponent to breathe with his nose and mouth jammed into your upper chest.

Top Wrist Lock Neck Crank Variation

Your opponent is on his back and you're on your knees on his right side. Rest your left shin on your opponent's right arm making it difficult for him to roll to his left. Reach under his bent left arm with your right arm and grab the back of his left hand with your right hand. Your left arm is behind his head and grabbing his left arm at his armpit. With your right hand, put pressure on his left elbow by sliding his bent left arm down toward his waist using the back of his left hand as a handle. The more pressure you put on his left elbow (by sliding his wrist down toward his waist), the higher it raises his left elbow off the mat. Although we are doing a top wrist lock variation, we are focusing on a neck lock in this technique.

You are keeping your opponent's left arm bent by maintaining your grip on the back of his left hand. To put pressure on his neck, start to straighten out your left arm, forcing his head toward his chest. Although you have a top wrist lock situation, you only use it to control his left arm and the left side of his body. You are now cranking his head forward. The main pain is in his neck.

From Behind Forearm Push and Neck Crank Variation

Your opponent is in a sitting position. You are behind him, resting the majority of your weight on your right knee. Grapevine his left arm with your left leg. Control your opponent's right arm by wrapping your right arm around his right arm above his elbow. Your right palm is between his right shoulder blade and your stomach. To put pressure on his neck, turn to your right which forces the blade side of your left forearm near the elbow forward and against the back of his head and neck, cranking his head toward his waist. The pressure is on his upper back and neck.

From Behind Stomach Push and Neck Crank Variation

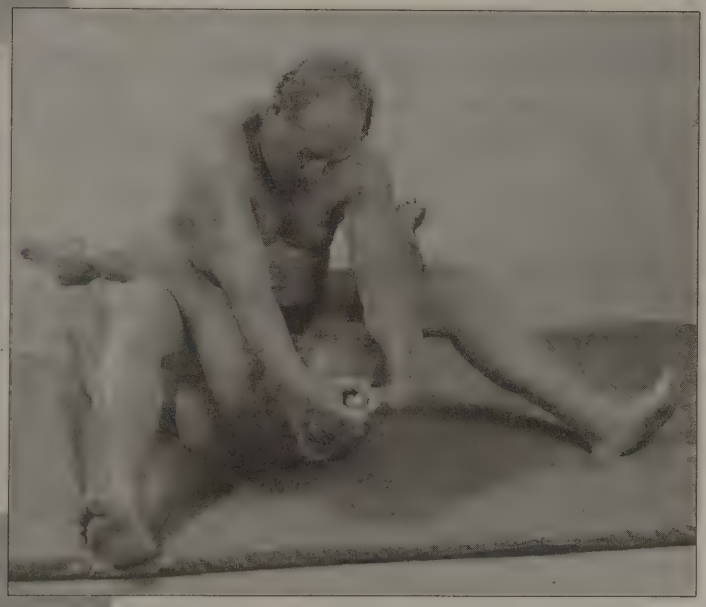
Your opponent is in a sitting position. You are hovering over his shoulders from behind. His left arm is wrapped around your left leg. Control the right side of his body by grabbing the back of his right hand and wrist with your right hand, pulling it into a hammerlock position. Crank his neck by leaning the weight of your lower stomach against the back of his head and neck. There's a calculated risk with all finishing holds. But some of the more dangerous holds are against the neck. So have consideration for your opponent when practicing any neck crank techniques. After all, with learning these techniques when it's your opponent's turn to practice a technique, he could have a very good memory of how you treated him.

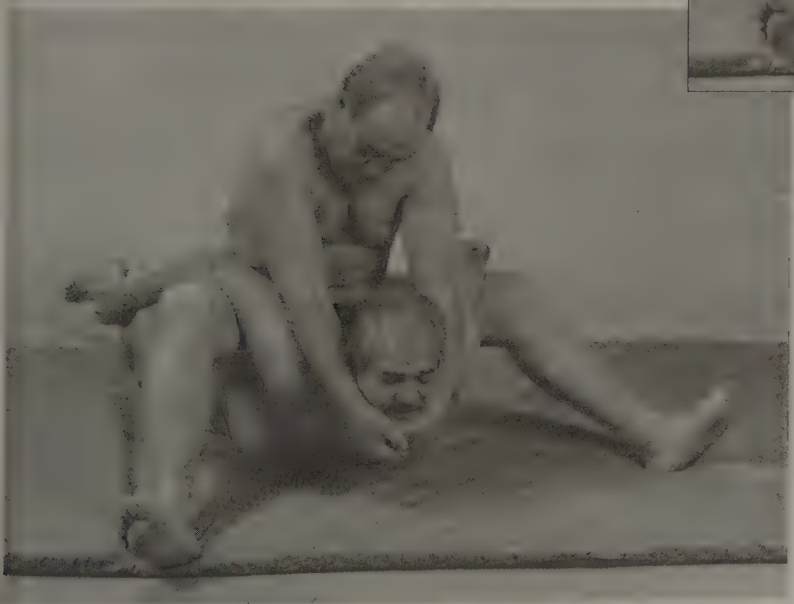
Moving into a Surfboard Neck Lock Variation

This is a great technique to hold a man for a long period of time without strain to your body. Police love this hold because it is easy to handcuff and talk to a suspect with very little stress on their body and very minimal damage to their expensive uniforms. With your opponent face down, sit on the middle of his back. Grab his wrists, straightening his arms behind his back. Assist your hands by shoving your inner thighs against his upper arms. If you use your thighs correctly against his arms you can let go of one wrist and grab your handcuffs and cuff his two wrists together. The pressure is on his shoulders but you can continue shooting for more pain.

Surfboard and Forehead Clutch Variation

You have your opponent in a surfboard hold and are sitting comfortably on his upper back, putting pressure on his shoulders by squeezing your knees together. If you want to aggravate him and make him squeak, grip your hands together in front of his eye sockets and forehead. Pull his head toward your upper chest. This will crank his neck backward.





Surfboard and Chin Lift (Camel's Clutch) Variation

You are controlling your opponent by comfortably sitting on his upper back in a surfboard hold. Squeeze your knees together against his upper arms putting pressure on his shoulders. Grip your hands together underneath his jaw using his chin as a handle. Lift his chin upward forcing the back of his head toward your stomach. The pressure is mainly on his cranked neck.

Moving into a Neck Crank with a Figure-4 Kneelock Variation

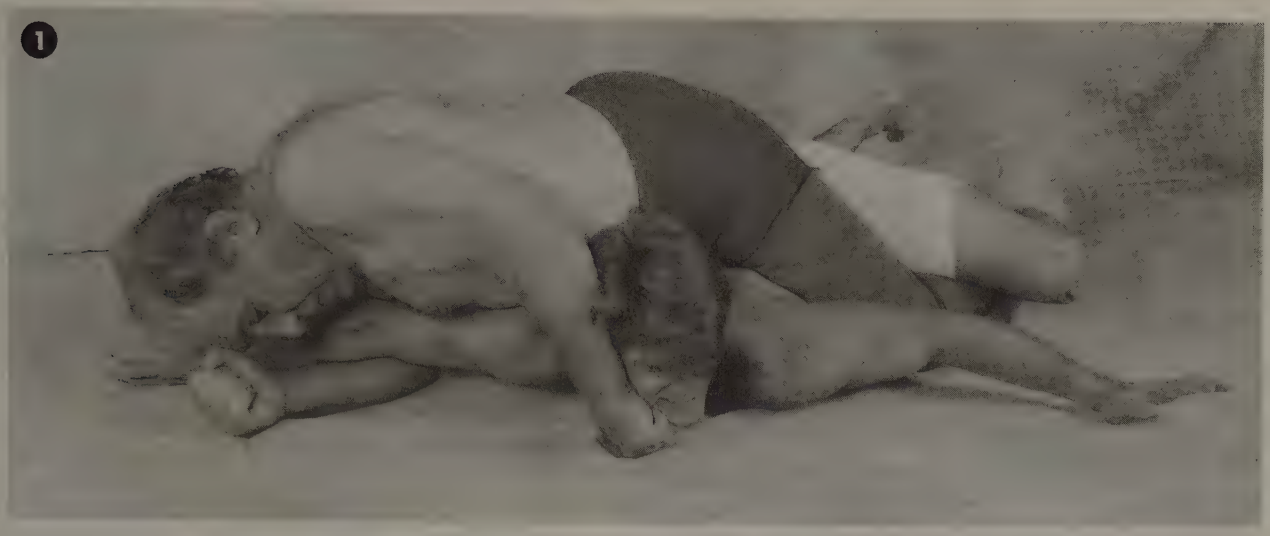
Your opponent is on his stomach and you're behind him. Place your right leg between his legs. Grab his bent right knee at his ankle with your left hand and pull it until his right instep is in the bend of his left knee, key-locking his legs. Your opponent's left shin and foot are pressed against your stomach and the right side of your hip. To put pressure on his bent left knee, lean forward forcing his left foot toward his buttocks. Your right upper shin and knee are pressing on his tailbone, which also puts pressure on the small of his back.

Neck Crank with a Figure-4 Kneelock Variation

Continue to maintain the same knee lock with his legs in a figure-4 position. Both of your hands reach around the front of his face. Lock your fingers together around the right side of your opponent's face, above the mouth, forcing his head to turn toward his left. As you pull his face and head backward you not only put pressure on his left knee and the small of his back but the main pressure is on his cranked neck.

Choke and Neck Pull with a Figure-4 Kneelock Variation

His legs are keylocked around your right ankle. Wrap your hands around the front of his neck and grip your hands together. As you lean forward you are putting pressure on his bent left knee. Force your right knee down toward his buttocks. You are putting pressure on the small of his back. Your gripped hands are underneath his jaw and at his neck. By pulling backward at his neck, you not only are choking him, but putting a lot of pressure on his arched back.



Over Shoulder Reverse Neck Crank from Behind

Your opponent is on his face and you're on his back, grapevining his legs from behind. Your bent right arm forces his right arm straight. Your left forearm jams against the right side of his jaw, reaching around his face and pushing his head to his left.

You're on your opponent's back, face down, grapevining his legs. If you slide your right forearm down toward his right wrist and lift up, you have a shoulder and elbow lock on his straight right arm. Jam your left fist underneath the right side of your opponent's chin, turning his head to his left. His head is hooked between your left arm and the left side of your body. To crank his neck backward, press his chest and right shoulder to the mat by rolling your upper body to your left. Raise his head off the mat and crank it back behind him with your lower left biceps but mostly your left forearm. The pressure is on his cranked neck.

Front Face Lock into a Back and Neck Breaker

As your opponent tries to tackle you, scoot both legs backward and lean forward. Use a cowcatcher to slow him down by forcing your biceps against his shoulders and jamming both arms under his armpits. At this moment continue leaning forward, start to wrap your left arm around the right side of his face, turning it to his left.

Move your left hand from underneath his right armpit and wrap the thumb side of your left wrist around the right side of his face. Move your right hand from underneath his left armpit and grab the back of your left wrist with your right hand. Hug the left side of his face into your stomach and under your left armpit, bending his head forward. To put pressure on his neck, crank his head toward your left shoulder by arching your body up. Note: If his head goes his body will follow.

Squeeze the back of his neck against your left upper chest and under your left armpit using your left forearm and locked hands. Bend your knees. Start to lift your opponent off the ground using his neck as a handle.

Continue to lift at his neck with the idea of throwing him over your left shoulder.

Strengthen your stand and balance as you continue to throw him onto your left shoulder.

Now that his upper back has landed on your left shoulder, the fun begins. There's two ways I like to finish this hold. One of the ways is to have the majority of his weight hanging over my left shoulder and back and then I crank his head downward in front of me, which puts a lot of pressure on his neck. The other way is to press the back of his head toward the left side of your chest, bending your legs, and bounce up and down. This will not only injure his neck, it can also hurt his back. So be cautious when practicing this technique. If you get tired of holding your opponent on your back, continue to hold a firm grip around his neck, bend your knees and fall on your face, driving the top of his head into the mat. This last variation, being very dangerous, should only be done when your opponent needs an attitude adjustment. I would advise you to always have a qualified teacher supervising you when practicing this finishing hold or any risky techniques.

Figure-4 Double Ouch

This hold is not only foot and leg control, but may also be used as a finishing hold. With your opponent on his back, pin his shoulders by grabbing underneath his armpits, using his armpits as handles. Keeping your arms straight, lean the upper part of your body forward, pinning his shoulders to the mat. Using foot and leg control, grapevine his legs with your legs. Pull his ankles toward his upper body with your insteps which puts pressure on his raised hips.

With the pressure firmly on his grapevined legs, bend your arms and roll to your back pulling him on top of you with your hands firmly gripping his armpits. Lift his body away from you with your arms and legs.

To put pressure on his hips and the small of his back, straighten out your arms and lift his body forward over your head. The further forward (toward your head) and higher his body is, the more pressure there is on his legs, hips and lower back.

Neck Crank and Bent Knee Lock Variation

Your opponent is on his back and you're on your left knee and right foot. Your left leg is on the outside of his right leg. Shove his bent left leg in front of your lower stomach. Make sure his left instep sticks out past the left side of your body. Lean forward and wrap your left forearm around the back of his head. Grab your left wrist with your right hand and pull against the back of his head and neck, cranking his left knee forward. Your left leg is still on the outside of his right leg. Your right leg is pressing against the bend in his left leg. His left shin and instep are still secured in your lower stomach. The more you lean forward, the more you are cranking his left knee. For a neck lock, drop your elbows on his shoulders, wrap your four fingers of your right hand in deep around your left wrist and pull his head toward his stomach, cranking his neck.

On His Knees Backward Neck Lock Variation

You're straddling his body from behind. Wrap your forearms around his cheekbones using a 3-finger grip. Squeeze your arms together controlling his head. His right arm is on the left side of your body, locked in with your bent left arm. To put pressure on his neck turn his head toward his left shoulder then pull his face and the back of his head backward toward his right shoulder. The pressure here is on his neck. If you want to add misery you can squeeze his nose with your wrist. His jaw and eyes are optional. Your opponent is on his knees. Grab a 3-finger grip around the upper left side of his head, forcing it into your midsection and turning his upper body to his right. To put pressure on his neck, shove your left inner thigh against the right side of his body for a base. Force and turn the left side of his head toward his right shoulder with your gripped hands putting pressure on his cranked neck.

Face to Face Neck Lock Takedown and Finish

You're standing and facing your opponent. Wrap your left arm around the right side and back of his neck.

This is a different view and a different side, showing more of the hands. Grab your left hand, which is palm down, with your right hand, which is palm up, in a 3 -finger grip. To put pressure on the back of his neck, press the left side of his upper chest away from you with your right forearm. Your left shoulder is pushing the left side of his face and chin backward. The tighter you squeeze the more his chest is forced toward your chest resulting in upper body control and pain to his neck.

Continue to squeeze the right side and back of his neck with your left forearm as you press his head backward with your left upper chest. As you squeeze his neck, and with your upper body control, force him to his knee and then to his back. The pressure is on his cranked neck.

When your opponent's shoulders hit the mat, top him as soon as you can. You have his legs in foot and leg control. Shove his head backward with your head and left shoulder and hold his chest down with your upper chest. To put pain on his neck, squeeze your arms and his neck toward your upper chest.

Neck Lock with Foot and Leg Control Lift

You're lying on your back and your opponent is between your knees facing you. You are controlling his lower body by hooking your insteps behind the backs of his knees from the inside. Pull his upper body close to you by wrapping your left forearm around your opponent's neck, thumb side of your left wrist pressing against the back of his neck. You have a 3-finger grip with your right hand grabbing your left. Pull his neck in close.

Maintaining your grip, pull your opponent's neck as close to the left side of your face as possible. Your right forearm is pressing against his left shoulder and chest. Bend your knees forcing your shins and insteps to push his legs forward and up. Begin to lift his lower body to put pressure on his neck.

As you continue to put pressure on his neck, throw your right elbow forward, lowering your right wrist and forcing the thumb side of your left wrist into the back of his neck. His forehead is jammed into your left shoulder. As you raise your opponent's lower body off the ground with both your legs, shins and insteps, there will be a gap of a few inches between his neck and your shoulder. Fill that gap by hugging your arms in a downward motion. This is a wonderful showoff or exhibition technique, but very difficult to accomplish on an opponent of equal ability.

Backward Head and Neck Crank Variation

Your opponent is face down. You're riding him with your legs controlling his lower body. With a 3-finger grip wrap your right forearm around the right side of his face and cheek. Using your left elbow and forearm as a base against the back of his left shoulder, curl your left arm as you pull your right arm backward, cranking his twisted head backward. The pain is in his cranked neck.

Standing Neck Lock and Choke Combination

Wrap your right arm around the back of his head. Your left hand shoves his right arm straight up in the air and between his head and yours. Grab your left hand with your right in a 3-finger grip. Scoot backward forcing the thumb side of your right wrist against the back of his neck. This move is very painful to his neck. With this move you can easily force your opponent to the mat face first or turn him to your left making him fall on his back.

You're facing your opponent. You have a neck and choke lock with a 3-finger grip. His right arm is between your head and his head. Make sure the thumb side of your right wrist is behind his neck. As you squeeze and force his right biceps into the right side of his neck, you are choking him. As you press his right upper arm forward with your right shoulder and squeeze the backside of his neck toward your upper chest, you have a neck lock. It's nice to have a finishing hold while your opponent is still standing, which you now have. But if you'd like, you can drop to your knees or fall on top of him and continue the technique on the mat.

Tangle Foot Abdominal Stretch Designed for Conversing with Your Opponent Variation

Your opponent is on his hands and knees. You're leaning on the left side of his body. Shoot your right leg between his legs and hook his left calf with your right instep. Place your left arm underneath his right arm, forcing his right arm straight up in the air and force his shoulders backward to the mat, but not his lower body.

As his left shoulder is twisted toward your stomach and the mat, his lower body has not moved. He is still on his knees. Your left forearm is in front of his right arm, shoving it against the inside of your left thigh. Your right hand is underneath his head and neck. He is now in an awkward and painful situation, which gives you an opportunity to talk to him. If he doesn't hear what you have to say in this position, you can poke him in the face, nose or eyes, pull his hair or his left ear with your right hand. This should improve his hearing. If you lock your hands together and pull his head and neck toward you, the pain is in his neck, stomach and the small of his back.

Double Grapevine Head and Neck Hug Variation

You are behind your opponent and he is on his knees. Double grapevine his legs. Put your right arm underneath his right armpit and wrap your left forearm around the left side of his head and neck. Grab your left hand with your right. Hug his turned head close to your upper chest. Roll on to your back bringing his controlled body with you. To put pressure on his neck and the small of his back, arch at the hips and drive his grapevined legs down and backward with yours. With your locked hands, pull his head toward your upper chest. The main pain is in his neck and the small of his back.

Tangle Foot Abdominal Stretch Starting on Forequarters Guillotine Variation

You are behind your opponent on his left side. Put your near right leg between his legs and hook his lower left calf with your right instep. Your right hand reaches over his right side and grabs his right forearm, pulling it toward you. Pull his right forearm up high enough to slip your left hand under his armpit and around the back of his neck.

As your right arm pulls his right forearm up, slip your left arm on the inside of his right forearm under his right biceps. Using your left arm, raise his right arm up and backward. Place your left forearm around the back of his head and the left side of his neck. Start to hug his neck with your left forearm and start to grip your hands together.

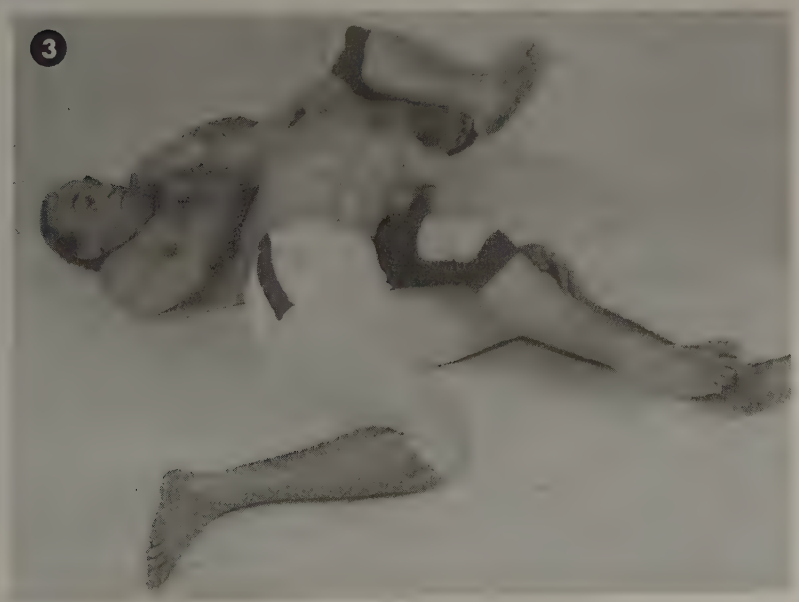
Grip your hands together. Your right leg is still grapevining his left calf in a tanglefoot. Roll him over on his back to his left. You're on your back supporting the majority of his weight on your lower stomach. Continue pulling his head and neck toward you as you throw your hips forward, still controlling his left leg to prevent him from rolling to his right. If done properly, the pain is on his groin, stomach, back and neck.

If you want to, you can add one more unit of pain to this hold, his face. Roll your opponent over on your stomach with your weight on the left side of your body. His weight is off your body and forced onto his shoulders by your stomach. Your left arm is over his right biceps and around the back of his neck. Grip your left hand with your right hand. In this move, your right forearm squeezes his nose and the left side of his face. Now it not only hurts the groin, stomach, back and neck but also the face.

Tangle Foot Leg Over Neck and Deep Elbow Lock with Abdominal Stretch Starting in a Sitting Position

This hold can be accomplished if your opponent is on his forequarters or sitting on his hindquarters. Your opponent is in a sitting position. Place your right leg over his left inner thigh. Place your right forearm under his right armpit. Push his head toward his left leg with your left hand.

Keep hooking his left inner thigh with your right leg and pushing it downward. Continue to lower his head and neck with your left hand. Replace your left hand with your left leg by putting your left calf over the right side of his face and neck. As you push his head down, turning it to his left with your left calf, put your left arm underneath his right arm and jam it up while controlling his right arm with your right hand.



To put pressure on his neck and straight right elbow, continue hooking his left leg with your right leg. Wrap your left arm around his straight right arm just above the elbow. Grab your left wrist with your right hand. Lower his right wrist with your left armpit. As you arch your body, your chest shoves your left forearm up. In turn, this shoves against his right arm at the elbow straightening it. Push away strongly on the right side of his face and neck with your left leg. The pain is on his straight locked right arm at the elbow, but mostly in his cranked neck.

Tangle Foot Leg Over Neck and Deep Elbow Lock with Abdominal Stretch Starting on Your Forequarters

Your opponent is on his hands and knees. You are on the left side of his body, leaning the weight of your stomach on his back. Place your right leg between his legs and hook his left calf with your right instep. Wrap your left arm around his right arm, slightly above his elbow, straightening it. Grab your left hand with your right, locking your hands together. Step over the right side of his face and neck with your left leg. To put pressure on his straight right arm, arch and straighten out your body and lift your arms as you lower your left armpit, putting pressure on his straight right elbow. You have a good straight arm bar and there is also pressure on his stomach. You have a good finishing hold, but if you want to continue, you can start to fall backward onto your back.

Fall backward onto your back, taking your opponent with you. Your arms are wrapped around his straight right arm above his elbow. With your left leg push away against the right side of his head putting pressure on his neck. Continuing, you still have your right foot wrapped around his left lower calf. Force his left knee to the mat with the inside of your right upper calf. Arch your right hip upward, putting pressure on his left hip, gut and ribs. At this point you've got an arm lock, neck lock, gut lock and even his ribs hurt.

Low Calorie Banana Split

Your opponent is on his forequarters. You're on his right side and leaning your weight on the small of his back. Shove your right leg between his legs. Place your right lower shin in the bend of his right knee and secure it with your left foot. Reach your right arm underneath his left inner thigh and grab your right hand with your left, pressing your left forearm against his left lower shin, bending his left knee. Squeeze your arms together as you hug and lift his bent left leg close to your chest. Continue lifting his bent left knee upward as you scoot your weight backward, forcing him to roll to his right and onto his back on top of you as you maintain control of his body.

Roll over on your back forcing your opponent to roll with you. The small of his back is on top of you resting on the right side of your stomach. Continue to control his right leg with your legs and his left leg with your arms. To put pain on his groin and hip joints, pull his bent left knee with your folded arms toward your chest as you arch and spread his legs by pushing your legs against his right leg, making him do the splits.

This back view shows how your legs hook his legs. You put pressure on his groin area by spreading his knees apart.

Inside Outside Double Leg Grapevine and Knee Spread Variation

Your opponent is on his back. Your knees are inside his knees. Your ankles are around the outside of his ankles, hooking them and squeezing his feet together. To put pain on his groin, push down and out on the inside of his knees with your hands. The pressure is on the groin area.

Inside Outside Double Leg Grapevine and Knee Spread Variation (This is the Lazy Man's Way to Do it)

You have control of your opponent's legs with your legs. Once you have your opponent's knees spread you can drop your right elbow on to his left lower inner thigh and dig it into his thigh. which should hurt him. Keep spreading his legs apart by pushing down and out on his right knee with your left hand and pressing the left lower inner thigh with your right elbow. The pressure is on his inner lower thigh but mostly on his groin area. This is a great show-off technique to use on beginners, though tough to do on more advanced grapplers.

Abdominal Stretch on the Mat into a Neck Lock Variation (Amateur Wrestlers sometimes call this a "Guillotine")

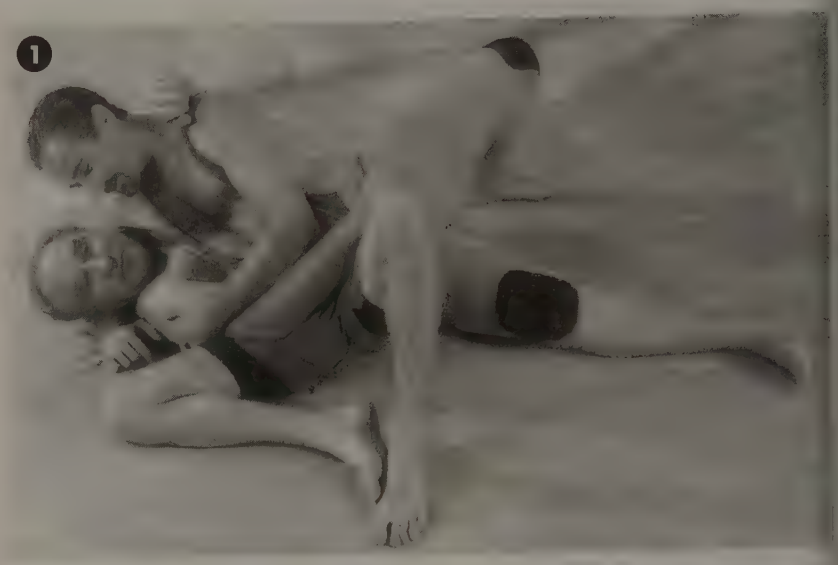
Your opponent is on his forequarters and you are behind him. Reach over between his legs with your left leg. Grapevine his left leg by hooking your left instep around his left calf. Grab his bent right arm at his forearm with your left hand and pull it behind his back. If you have trouble moving his right arm with your left hand alone, you can also use your right hand to assist in this move.

From behind your opponent, you still have your left leg hooked around your opponent's left leg. Your left instep is hooking the outside of his left calf. Rest your weight on your opponent's back. With your left hand grab your opponent's right forearm and begin to lift it backward off the mat as you push against his right hip with your right hand.

Reach your left arm underneath his right biceps, forcing his right arm in the air. Wrap your left arm around your opponent's head and neck, gripping your hands together. If you straighten out your body and squeeze his neck toward you, you will be twisting his stomach and have an abdominal stretch from this angle. But you can continue and go into many variations.

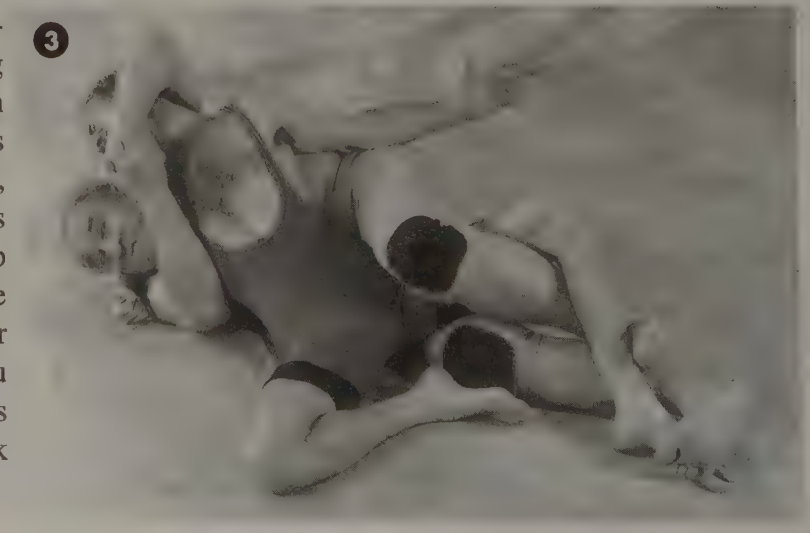
Side Neck Lock Counter from a Side Scarf Hold Down into Abdominal Stretch Variation

Your opponent has you in a side scarf hold down. Wrap your left hand around his neck. Your right hand begins to push his left knee outward.



While your opponent's left knee is pointing upward and outward, wrap your left leg around his inner left thigh, spreading his legs, which will make him lose control of his hold down. If he's creative, with his left hand, he'll grab your left foot and lift it over and away from his left leg. Or, if he's able to grab the blade side of your left foot, he can pull your foot up toward your face, putting pressure on your left leg. He could also place his left Achilles tendon just above the toes of your left foot, pressing down for an ankle lock as he shoves his left inner thigh against your left calf to his right. The only reason I am mentioning this is to make you aware of the options he may have.

To help you with the stretching of your opponent's legs, and to stop him from grasping your leg, hook your left instep underneath his knee and around his shin. Since two legs are better than one, hook your right leg, which is underneath his left leg, around his left instep. To put pressure on his neck, wrap your left arm around the left side of his face at his ear. Grab your left hand with your right. Arch and straighten your body as you pull his head toward your head. This puts pain on his hip, stomach, small of the back and on his neck.



Abdominal Stretch on the Mat into a Neck Lock and Knee Crank Variation

The difference between the Abdominal Stretch On the Mat and this hold, is that in this hold you are adding a knee crank to your abdominal stretch. Once you have your arms around your opponent's head, roll to your left, forcing his head to turn to his right with the use of your gripped hands and left forearm. Roll onto your back so you can use the mat as a third arm. Now that you're on your back, to put pressure on his neck from behind, pull his turned head and the left side of his face toward your left shoulder. To put pressure on his stomach, left groin and hip, arch your body up by pushing your hips forward while keeping downward pressure on his grapevined left leg. Your grapevined left leg is over his left thigh. Your left instep is hooking the outside of his left lower calf. To crank his bent left knee, lift the outside of his left calf with your left instep as you lower his inner thigh with the backside of your left knee. You do this by straightening your left leg. You are beginning a knee crank. At this time, you have an opportunity to assist your left leg with your right. Your right leg is under the backside of his upper left thigh. Your right instep hooks his left instep. To put pressure on his left hip and bent left leg at the knee, straighten your left leg pressing his left inner thigh and knee toward the mat. Both of your insteps are on the outside of his left lower leg and they lift upward in unison as you press his left knee to the mat with your straight left leg. Note: Both of your legs are assisting in cranking his left knee. Besides the knee, there is pain in the stomach and his cranked neck.

Standing Abdominal Stretch – Varga Stretch

From behind your opponent, grapevine his left leg with your left leg. Grab his right arm at the wrist and straighten it out with your right hand. Duck your head under his right arm as you start to slide your left arm underneath his right armpit.

From behind, and still with your left leg grapevined around his left leg, continue to stretch his right arm straight by pulling it with your right hand. This makes it easier for you to get your left arm underneath his right armpit and start to wrap your left arm around the back of his head. Already the pain is starting on his abdominal muscles.

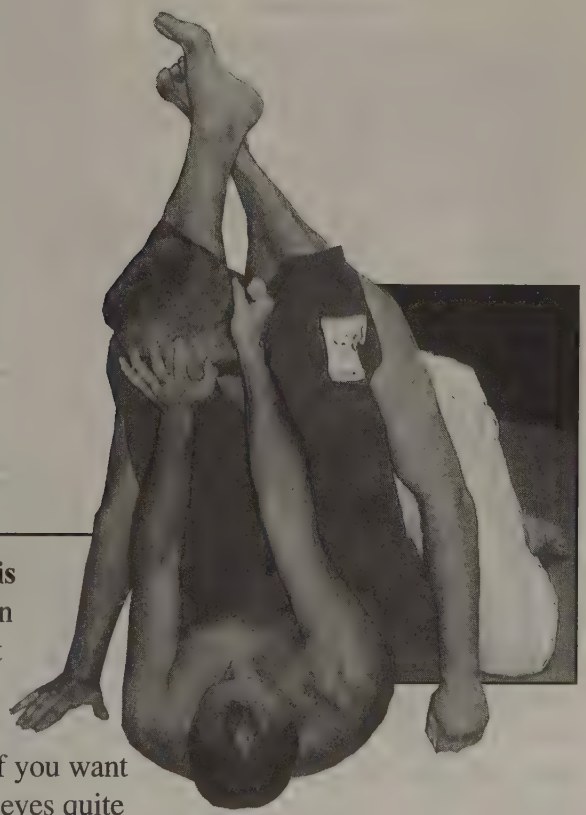
From behind slide your left arm underneath his right arm and wrap your left arm around his neck. Grab your left hand with your right, gripping your hands together, preferably in an Indian grip - fingers locking fingers. With your gripped hands, pull his neck close to your upper chest. Straighten out your body by arching your back. Continue to grapevine his left leg with your left leg. If you want, you can hook his left ankle with your left instep. The pressure is on his abdominal muscles and ribs. If you desire to fall on your face or your back, don't loosen your grip. You still have the same hold.

Figure-4 Tangle Foot Leg Lock and Neck Lock Roll-Over – Jackie Chan's Rush Hour

With your opponent on his stomach, put your right leg between his legs. Cross his legs and place his right instep against his left Achilles tendon. Place his left instep over your right upper thigh. Drop your right knee down and lean forward. This will lock his legs together.

Reach around his face and grab your hands together in a 3-finger grip. Using his shoulders as a base, place your upper forearms against his shoulders. Turn his head to his left and crank his head back to put pressure on his neck. You have a leg lock and a neck lock.

This is a good technique to do if you are a lot better than your opponent. But it is strictly a show-off move. Slip your 3-finger grip down under his chin and swing his body backward and over your body. The pressure is mostly on his right knee and the small of his back.



Pant Leg Choke Variation With A Face Push – Rich Pandis

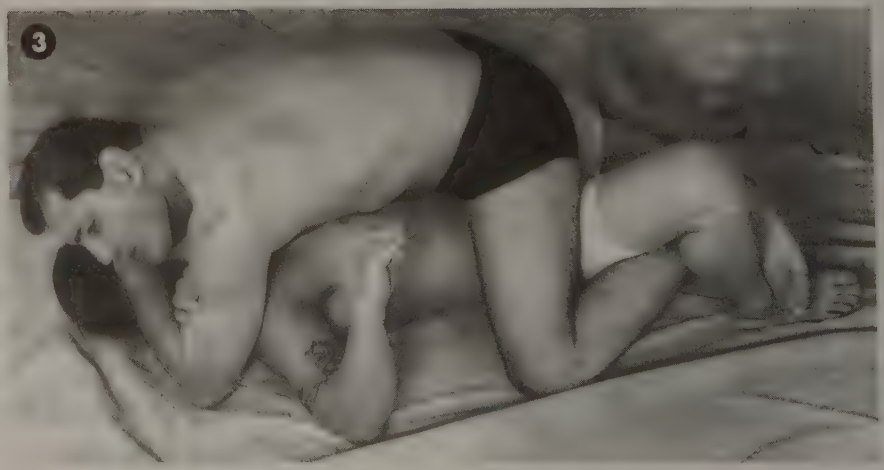
You are on your back and your opponent is on all fours between your scissored legs. Your right hand has a firm grip on your left pant leg. To choke your opponent, pull your left pant leg with your right hand as you push your opponent's face to his right. At this time you are covering his face with your left hand and if you want to give him an attitude adjustment, your fingers can go into his eyes quite easily. Mr. Pandis' wife does not like Rich looking at other people's faces because she is jealous so she designed this technique to cover Rich's opponent's face.

Attacking Between Your Opponent's Arms

Your opponent is on his back and you are on your knees straddling him. This is just one way of reaching your arms around his head and neck. If he is pushing you away with his hands, put your wrists and forearms on the inside of his forearms. Lean forward as you push his arms to the sides.

As your opponent's arms are spread apart, fall on your opponent – chest to chest. Wrap your right arm around the back of his neck and pull your upper body in close. There are many hold downs and techniques that you can do from this position.

Grapevine both of his ankles with your insteps and keylock your arms. So far you are using this as a hold down control. Waste not – Want not! With your left hand on his face, tighten your keylocked arms pressing the thumb side of your right wrist against the back of his neck. The pain is on his neck and his nose and eyes, as long as the referee can't see.



Face Lock, Neck Crank and Shoulder Lock on His Face from Behind

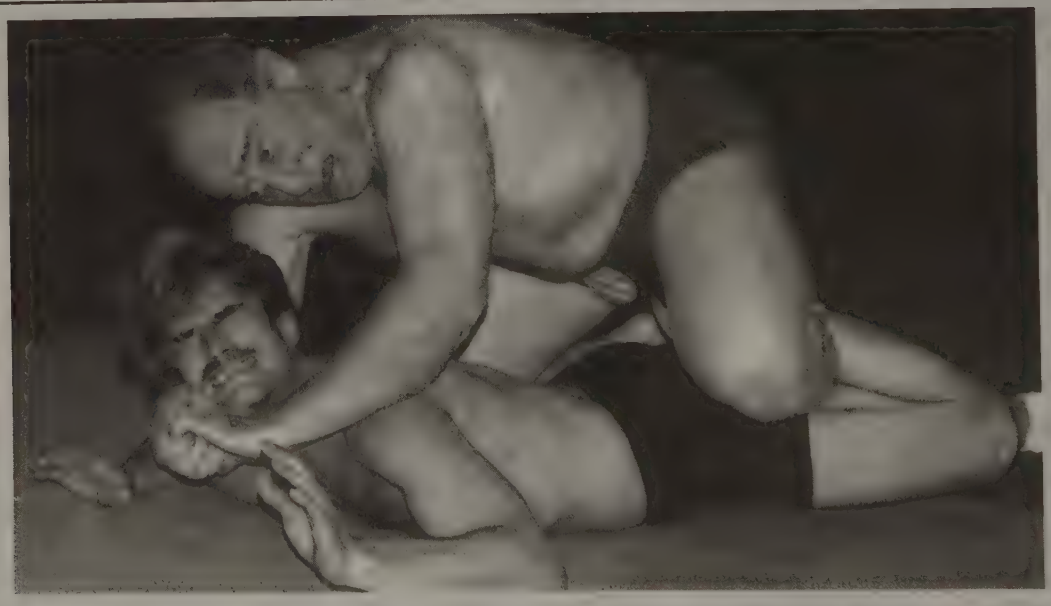
Your opponent is on his face and you are behind him. Place his left forearm deep in the bend of your left leg and sit on it. Place the inside of your right wrist and forearm under the right side of his chin and use his right shoulder as a base. Grab the back of your right fist with your left hand making sure that the thumb side of your left hand is pressing against the left side of his face and jaw. To put pressure on his neck, lift and twist his face to his right. When he submits and you release your opponent, he will let you know what hurts the most, his neck or his left shoulder.

Neck Crank and Face Crank from Behind

Your opponent is on his hands and knees and you are on his left side kneeling on your right knee. Grapevine his left arm with your left leg making it difficult for him to roll to his right. Grab the left side of his chin and under his mouth with your right hand and use his right shoulder as a base. Grab the back of your right hand with your left hand and place your left forearm on the right side of his head at ear level. To put pressure on his neck, drop your left forearm against his right ear and lift and turn his head to his right, using his chin as a handle. The pain is in his neck.

Over the Shoulder Reverse Neck Crank from Behind Variation

Your opponent is face down and you are on his back. Grapevine his legs from behind. Using your right hand for balance, place your bent left arm underneath his chin and neck. Grab the left side of your waistband. To crank his neck and choke your opponent, lean your weight on his right shoulder and upper back as you lift his chin and squeeze your bent left arm. (A) If you are wearing wrestling gear, grab your waistband as a handle. (B) If you are wearing a judo or karate *gi* (uniform) grab your *obi* (belt) as a handle. (C) If you are wearing street clothes, grab your belt as a handle. (D) If you're grappling in the nude grab the left cheek of your buttocks as a handle, but don't pinch.



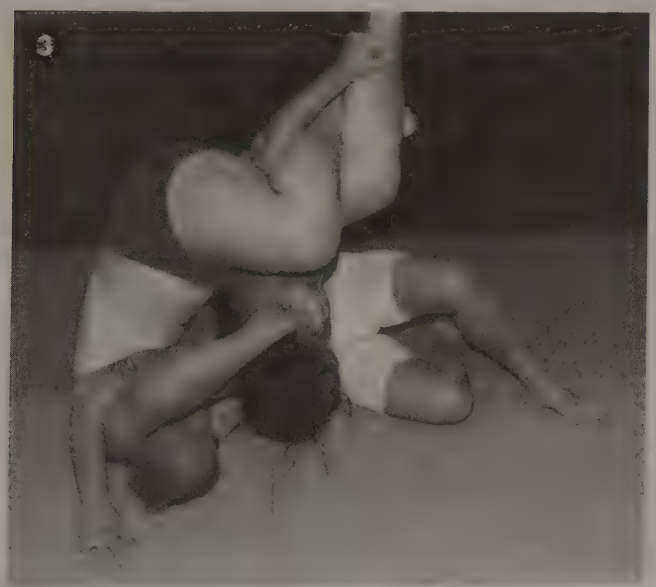
Under Thigh Bent Knee Handle and Neck Lock

Place your bent left leg between the back of his left thigh and lower calf. Your weight is on your left knee and instep and underneath your opponent's left thigh. Your stomach is pressing against his left instep forcing it toward his lower back. Shove your weight forward with your right leg. Using both hands, grab the sides of the back of your opponent's head and pull it toward you, cranking his neck.

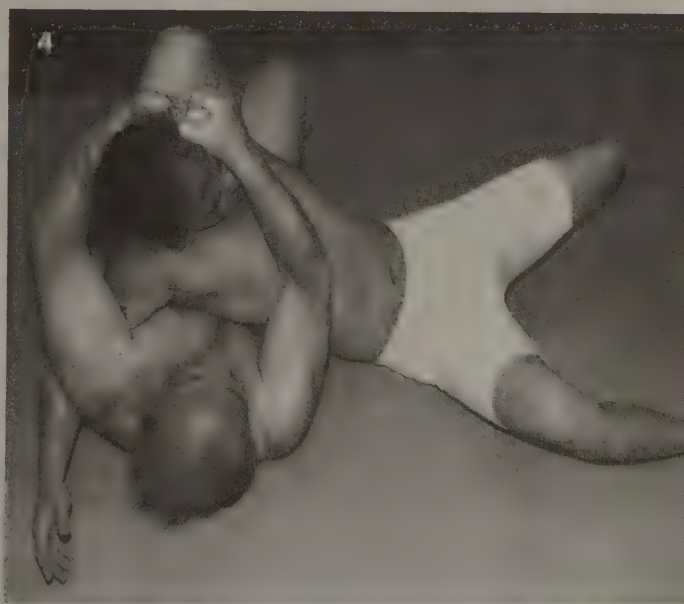
Neck Crank with a Half Abdominal Stretch

Your opponent is on his hands and knees and you are kneeling on his left side. Grapevine his left arm with your left leg. Raise his right bent arm off the mat with your right wrist. With a little bit of force, jam the blade side of your left wrist and forearm against the right side of his neck forcing his head down. Do not rabbit punch him too hard. If he sees stars, that will be sufficient.

Force your left arm underneath your opponent's right armpit and around the back of his neck. Your right hand moves from underneath his right arm to underneath his neck in an effort to grab your right hand with your left. Figure-4 your legs around your opponent's left arm.



Using an Indian grip, clasp your hands together. Roll over his back forcing your opponent to roll over onto his back. Use your figure-4ed legs, which are locked around his left arm, as a lever to help you roll him over.



The inside of your left arm is controlling his upper right arm. Straighten out his left arm with your figure-4ed legs. To put pressure on his neck, curl your arms and force his head toward your upper body, cranking his neck. The pressure is on his cranked neck.

Front Neck and Face Crank Rollover Variation

Grip your hands in a 3-fingered grip around your opponent's head and face. Your left leg is out for balance. Squeeze his face into your upper chest.

Kick your left leg through until you and your opponent are both on your backs. You can squeeze the left side of his jaw to secure him long enough to go into a serious finishing hold.

Figure-4 Leg Neck Crank Variation

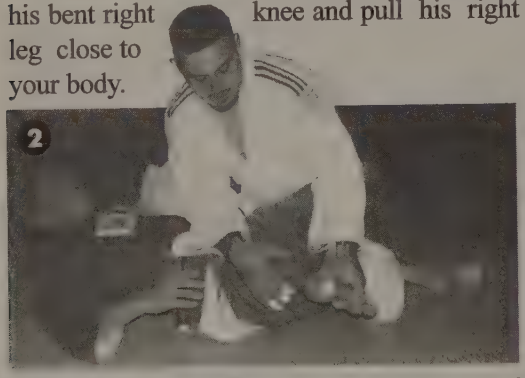
Your opponent is on his stomach. Raise his head by using the front of his hair as a handle. Get ready to shove your left leg underneath his chin.

Place your bent left knee underneath your opponent's chin and around his neck. Figure-4 your legs. Hold his bent right arm down with your left palm until you're ready to crank his neck.

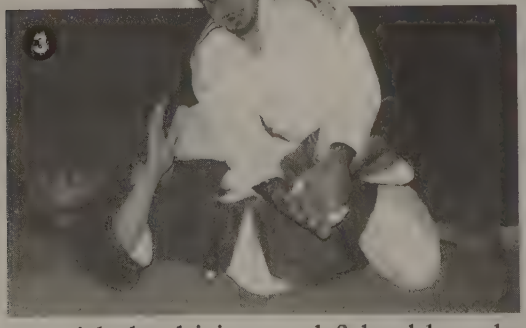
To crank your opponent's neck backward, twist your lower body counterclockwise, raising his head and shoving it backward. The pain is in your opponent's neck.

Grappling on the Mat
Outside Knee Crank Variation

Your opponent is on his back. You're on the left side of your opponent's body. Your right knee is jammed against the left side of his upper waist. The shin of your bent left knee is resting on his inner left thigh – this stops your opponent from rolling to his right . Wrap the inside of your left arm around the outside of his bent right knee and pull his right leg close to your body.



With your legs still in place, grab the top of his right foot with your left hand. Your right hand pulls his right hip close to your body.



Your right hand joins your left hand by grabbing the big toe side of your opponent's right foot. To put pressure on his bent right knee and right hip, drop your elbows and raise his foot up toward your upper chest as you lower his right knee with your left upper forearm.

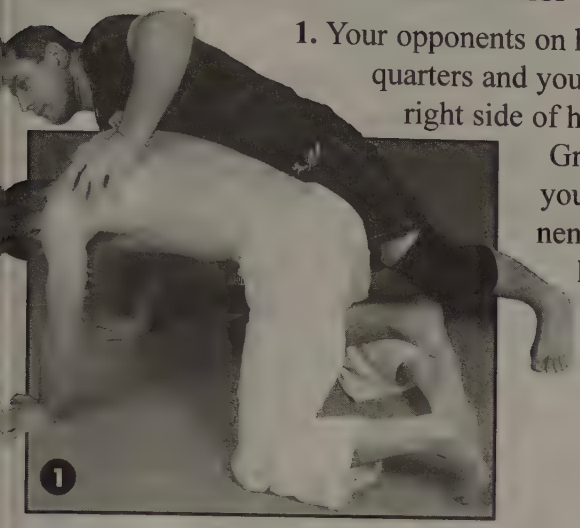
Inside Knee Crank with an Ankle Pull

This hold is a must for all grapplers. Your opponent is on his back trying to control your lower body, using the guard (aka foot and leg control). While you're on your knees lean back before he can secure a hold with his hands on your upper body. Spread his legs by pushing on his lower left inner thigh with your right hand. Push his right thigh and knee toward the mat with your left hand.

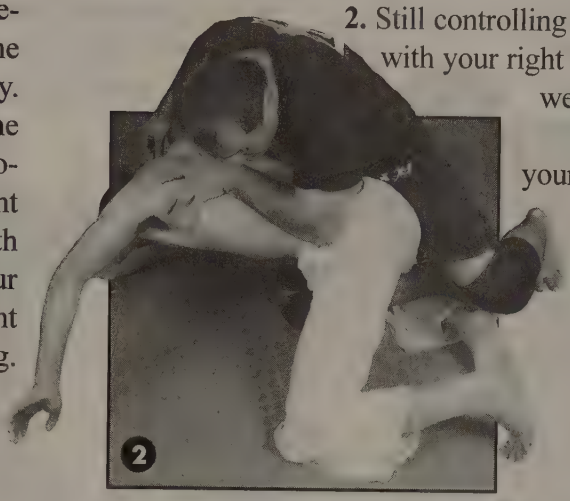
Continue to press down on his left thigh with your right hand and push against his upper chest with your left hand as you put your left leg over his right leg. He has your right leg inside grapevined with his right leg so it makes it difficult for you to switch over his head as he is controlling your lower body with his right leg.

Your right lower leg is between both of his legs. Grab his right ankle and foot with both of your hands as you sit turning your back to your opponent. To put pressure on his right knee, calf and ankle; pull his right foot toward the left side of your upper chest and his waist as you push his upper right calf away from you with your right upper shin.

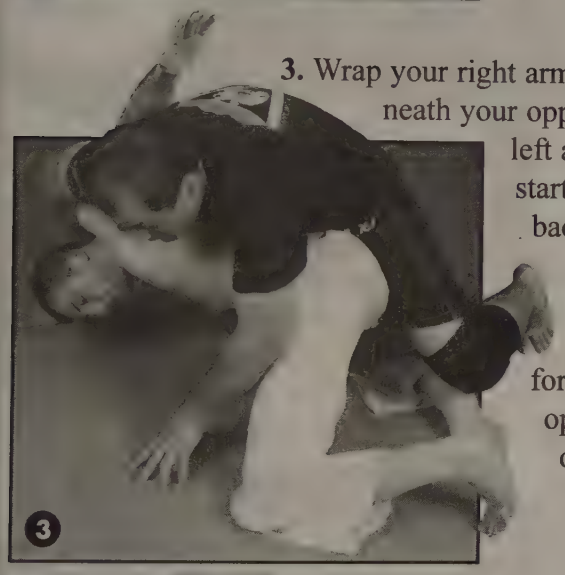
Neck Lock & Abdominal Stretch Variation – Larry Hartsell



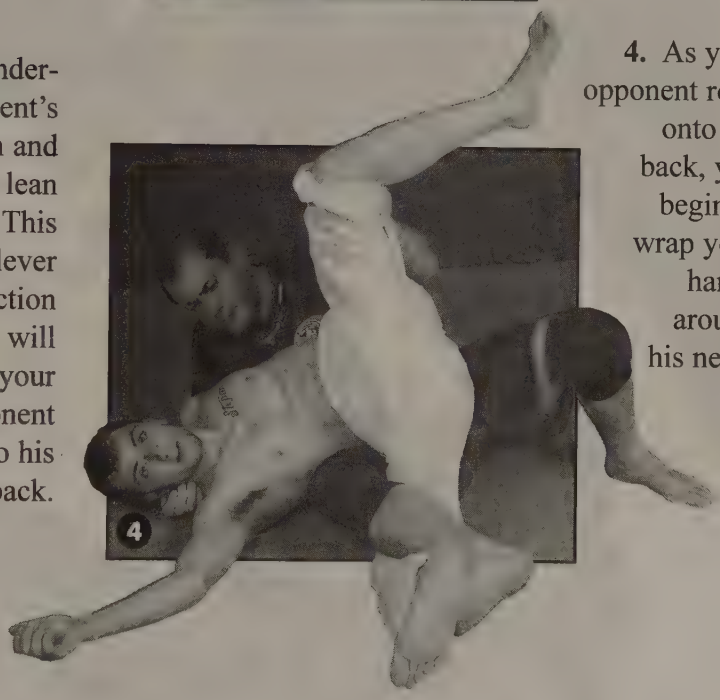
1. Your opponents on his forequarters and your on the right side of his body. Grapevine your opponent's right leg with your right leg.



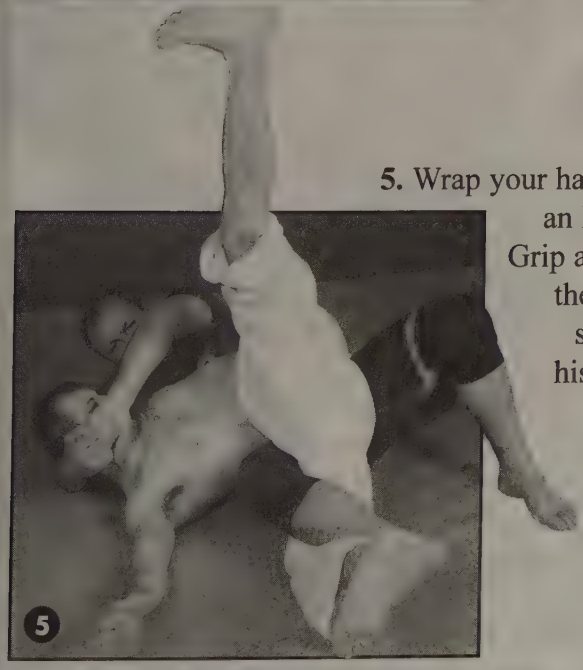
2. Still controlling his right leg with your right leg, lean the weight of your body across your opponent's back.



3. Wrap your right arm underneath your opponent's left arm and start to lean back. This lever action will force your opponent onto his back.



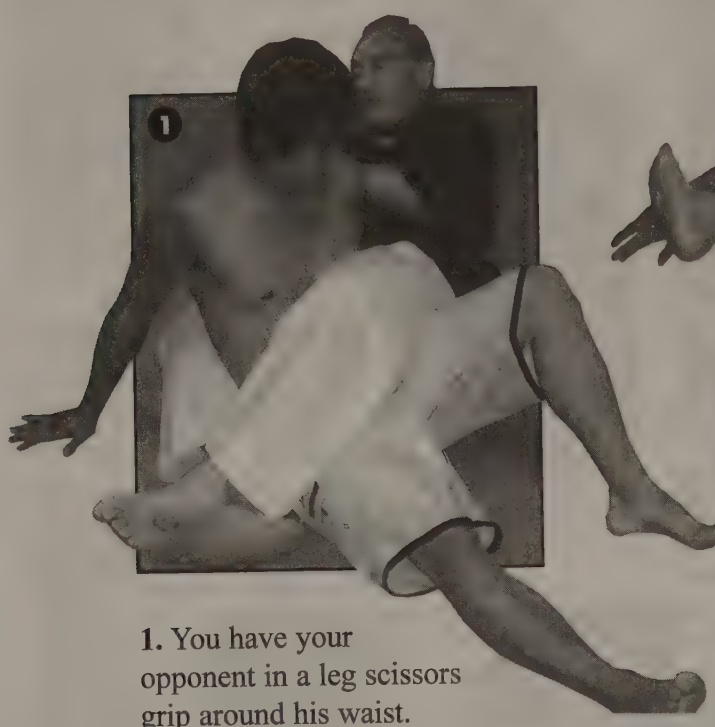
4. As your opponent rolls onto his back, you begin to wrap your hands around his neck.



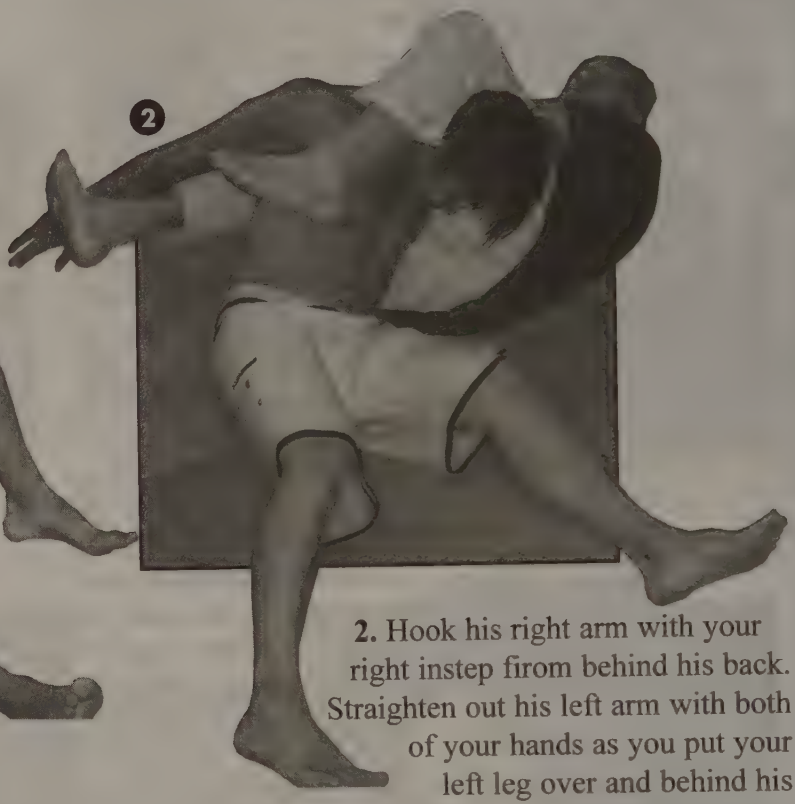
5. Wrap your hands in an Indian Grip around the right side of his face.

6. The pressure is on the small of your opponent's stomach and back, but as you curl your arms forcing his head to bend toward you. The majority of the pain and pressure is now on your opponent's neck.

Double Arm Scissors & Neck Crank – "Fernando's Hideaway" Armenian Chien

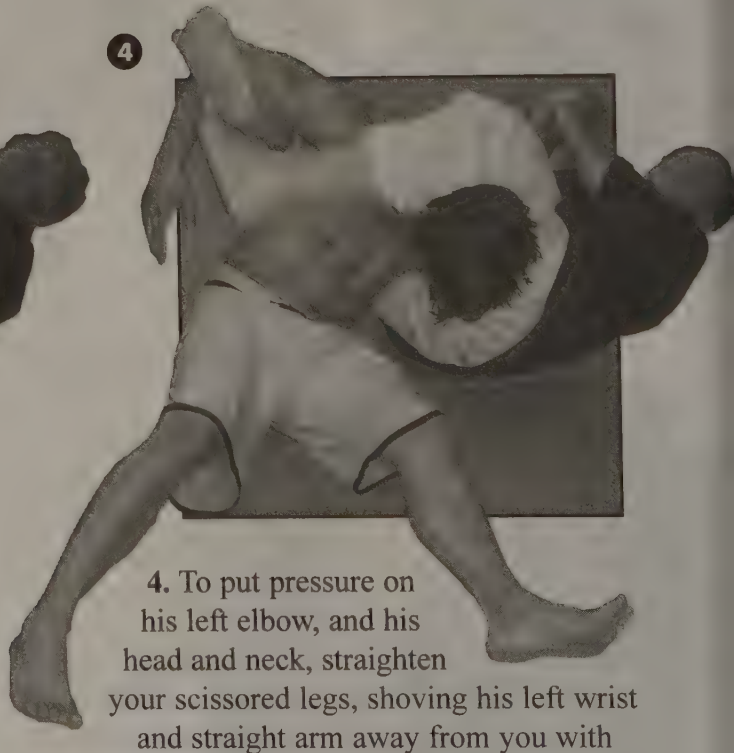


1. You have your opponent in a leg scissors grip around his waist.



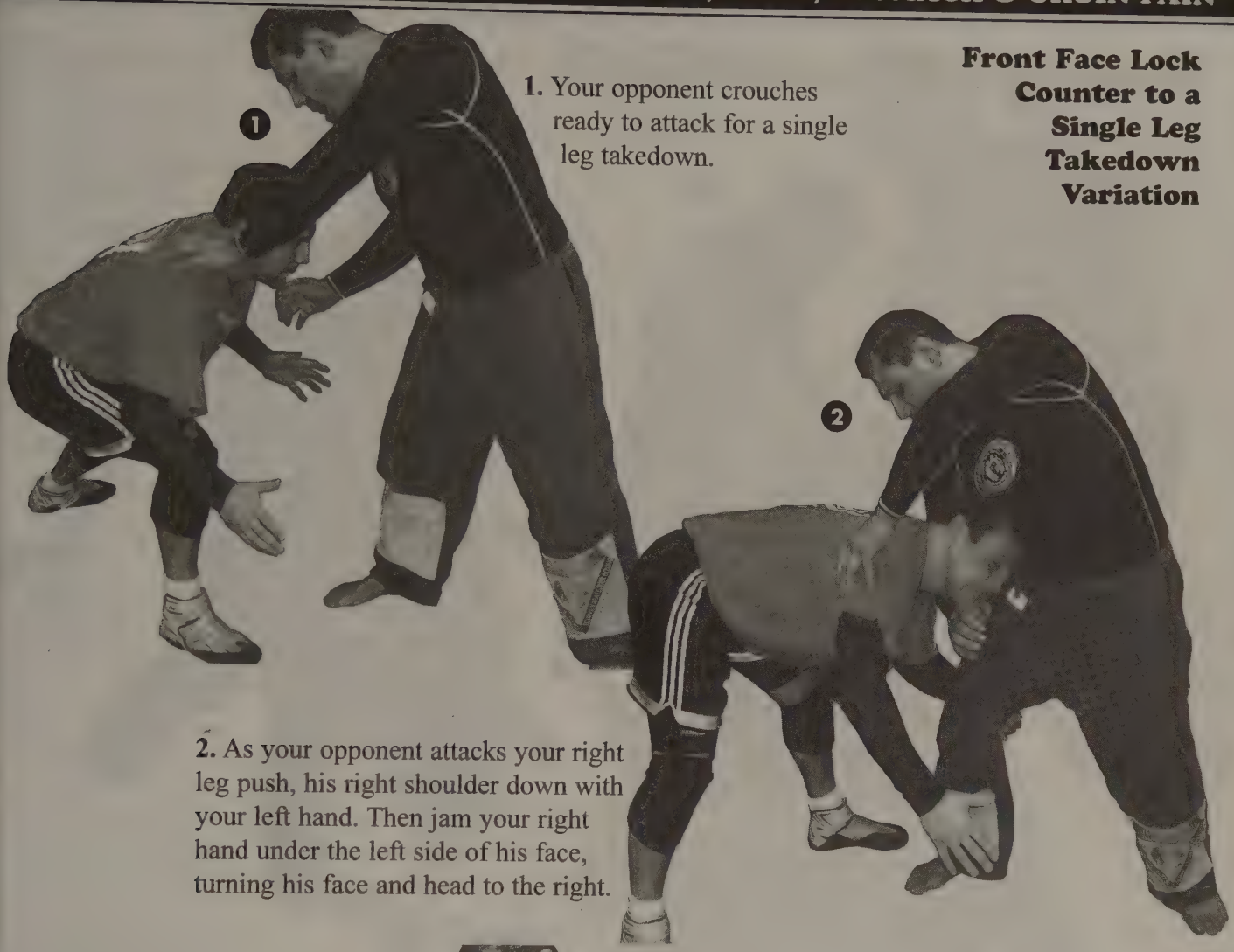
2. Hook his right arm with your right instep firom behind his back. Straighten out his left arm with both of your hands as you put your left leg over and behind his head and neck.

3. Scissor your legs together and straighten out your opponent's left arm with your right hand. To put pressure on his head and neck, shove his head forward with your left hand and roll slightly to your left.



4. To put pressure on his left elbow, and his head and neck, straighten your scissored legs, shoving his left wrist and straight arm away from you with both of your hands. The more you straighten your legs the more you shove his head forward, adding pressure to his head and neck.

Front Face Lock Counter to a Single Leg Takedown Variation

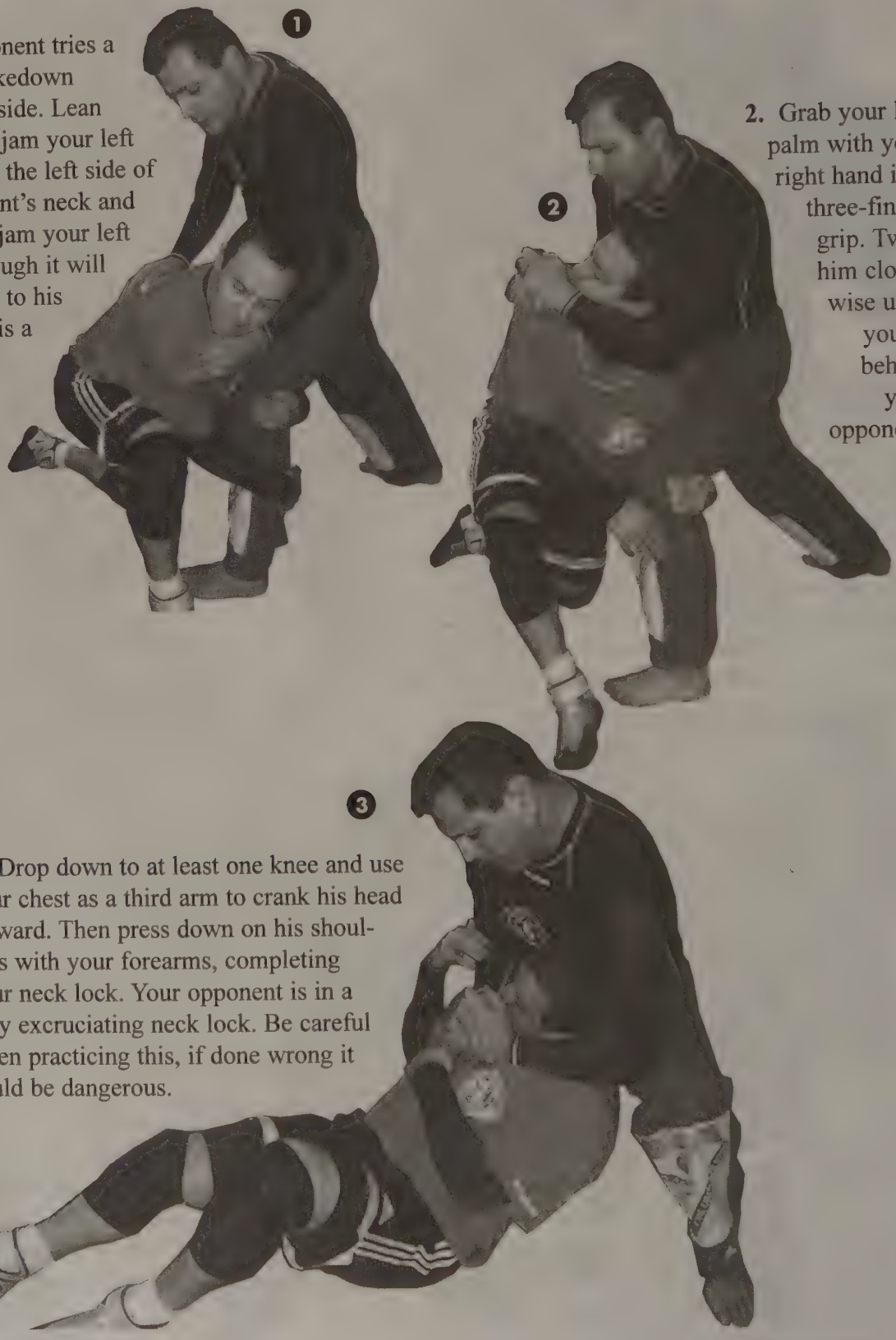


1. Your opponent crouches ready to attack for a single leg takedown.

2. As your opponent attacks your right leg push, his right shoulder down with your left hand. Then jam your right hand under the left side of his face, turning his face and head to the right.

3. Slip your left hand down and grab the meat of his right arm. With your left hand placing your right palm on your left wrist. Using your chest as a third arm press downward against the top of his head. Crank his neck by bending your legs and pulling his head toward you. The top of his head has to be lower then his neck to make this hold successful

Counter to an Outside Single Leg Takedown

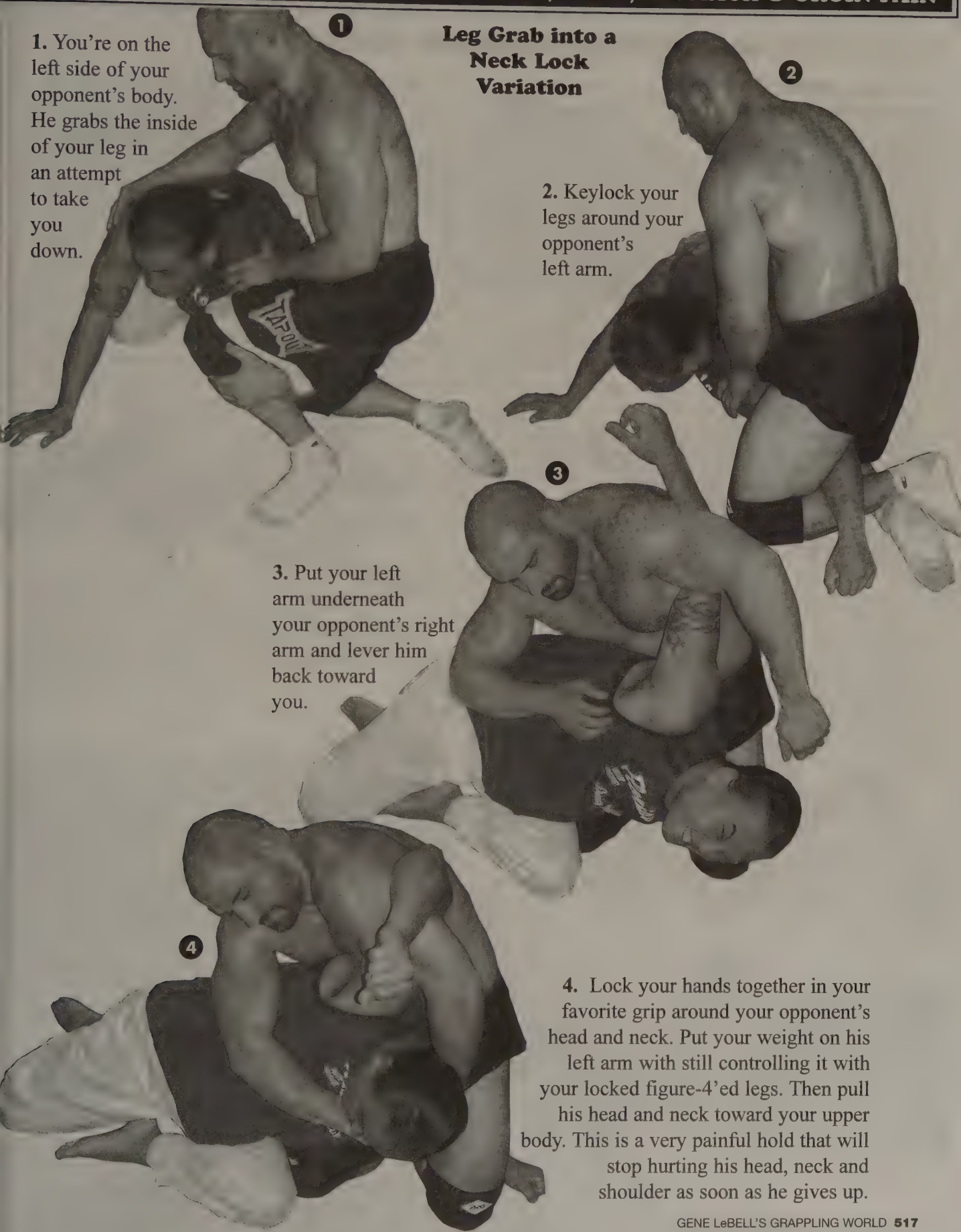


1. Your opponent tries a single leg takedown from the outside. Lean forward and jam your left hand against the left side of your opponent's neck and chin. If you jam your left fist hard enough it will turn his face to his right which is a good thing.

2. Grab your left palm with your right hand in a three-finger grip. Twist him clockwise until you're behind your opponent.

3. Drop down to at least one knee and use your chest as a third arm to crank his head forward. Then press down on his shoulders with your forearms, completing your neck lock. Your opponent is in a very excruciating neck lock. Be careful when practicing this, if done wrong it could be dangerous.

Leg Grab into a Neck Lock Variation



1. You're on the left side of your opponent's body. He grabs the inside of your leg in an attempt to take you down.

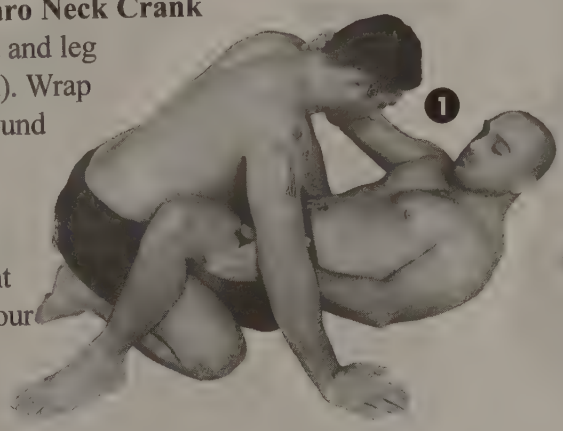
2. Keylock your legs around your opponent's left arm.

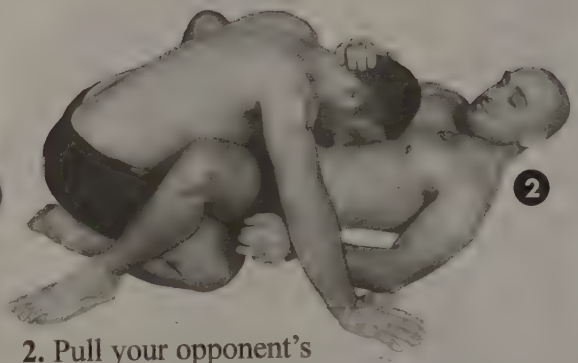
3. Put your left arm underneath your opponent's right arm and lever him back toward you.

4. Lock your hands together in your favorite grip around your opponent's head and neck. Put your weight on his left arm with still controlling it with your locked figure-4'ed legs. Then pull his head and neck toward your upper body. This is a very painful hold that will stop hurting his head, neck and shoulder as soon as he gives up.

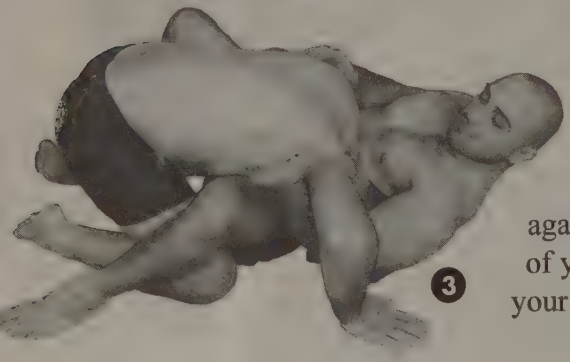
Reverse Full Nelson with a Keylock Variation

1. Manuel and Karo Neck Crank
You're in your foot and leg control (The Guard). Wrap your right hand around the back of your opponent's head. Place your left arm underneath his right arm and close to your left outer thigh.

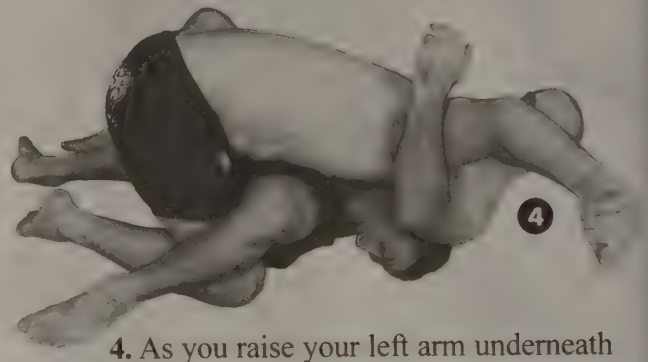




2. Pull your opponent's head down to your lower chest and toward the left side of your body with your right hand.

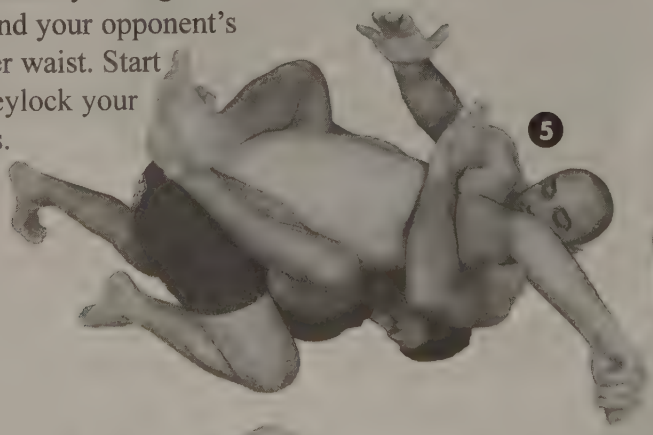


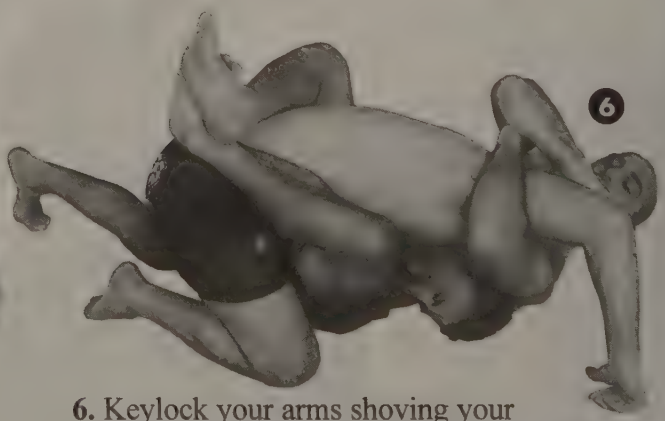
3. Your opponent's head is shoved down and locked against the left side of your body. Raise your left hand lifting your opponent's right arm.



4. As you raise your left arm underneath your opponent's right arm this will start to force your opponent's head toward your left thigh.

5. Scissor your legs around your opponent's lower waist. Start to keylock your arms.





6. Keylock your arms shoving your opponent's head down towards your left thigh.

7. To put pressure on your opponent's head and neck, continue to arch as you shove his head down to your left thigh. This not only puts pressure on your opponent's neck but makes it very difficult for him to breathe.

Give Credit Where Credit is Due

While I was training for the State and National Judo Tournaments in 1954, I was also learning every finishing hold that I could from some of the greatest professional wrestlers ever to lace up their boots. I wanted to train with bigger and tougher guys, than I would be matched up against in the amateurs, so my mother suggested that I go down to the Hollywood Legion Stadium where some of the pros worked out. When I first showed up there, these very good wrestlers named Vic and Ted Christy were showing amateur wrestlers and ex-football players the ropes of professional wrestling.

The great submission master and world champion Lou Thesz was also a regular at the Hollywood Legion when he was wrestling on the Los Angeles circuit. I learned a lot of submissions and takedowns from him. The wrestlers were all from the old-time shooter and hooker tradition and each and every one of them could really wrestle, and by wrestling I mean grappling. A lot of the moves that I learned from the pros were pretty much the same as the moves in judo but I was learning variations. There's a lot of different ways to do a hip lock for example, and the pros showed me a lot of ways of applying moves that my judo opponents weren't ready for.

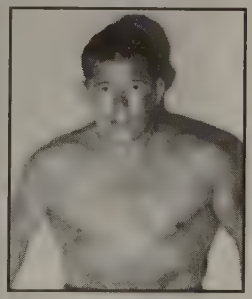
The professional wrestlers helped me with the judo because what is called an *uchi mata* in judo is called a *whizzer* in wrestling. An *osoto gari* is a schoolboy trip. A *kata gurama* is a fireman's carry. A *kansetsuwaza* is an arm bar. All of these Japanese techniques that were said to be invented by Jigoro Kano in 1882 were used centuries before that in pro wrestling only with different names and instead of a *gi*, they wore wrestling attire. When I tell this to the judo guys, they get very mad. They say, "Gomenesai sensei, Jigoro Kano, in 1882, took the best features of jujitsu and made it into a sport, and called it Kodokan judo." After that, I get accused of shaming judo with all of my talk of professional wrestlers, although today in Japan, professional wrestlers freely compete against judo and jujitsu champions in get-tough contests like Pride, which proves my point.

But the moves that Kano instilled into sport judo were utilized in the carnival challenge matches and wrestling meets in America and Europe long before 1882. Shooters like Lou Thesz, George Hackenschmidt, Frank Gotch, Stanislaus Zbyszko, Stu Hart, Verne Gagne, Billy Robertson, Dick Hutton, Louie Miller, Ed "Strangler" Lewis, Farmer Burns, Ray Steele, Jimmy Londos, Karl Istaz Gotch and Joe Pazandak were keeping an ages-old tradition alive.

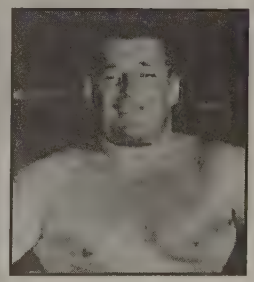
Give credit where credit is due. I give credit to all of my teachers, and I've had a hundred teachers in all of the different martial arts. Now we can call these moves by their Japanese judo names or their Brazilian jujitsu names, but to me, they are all just professional wrestling finishing holds.

Lou Thesz, left and Ed "Strangler" Lewis.

Jigoro Kano



Vic Christy



Ted Christy

Upside Down Head & Neck Triangle

1. Your opponent attacks your left leg with his head between your legs. Shove his head down with both of your hands.

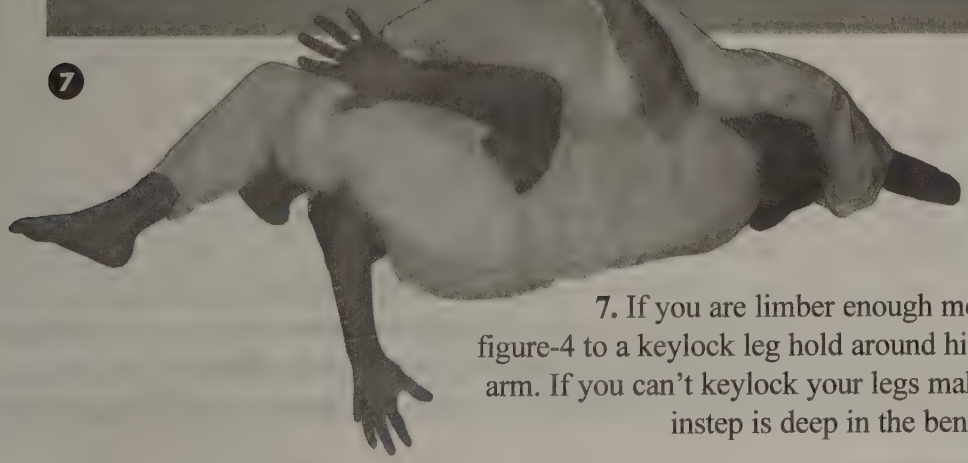
2. Fall onto his back, locking your hands together underneath his stomach in an Indian grip (page 21).

3. Fall on your butt pulling your opponent upsidedown.

4. Continue to pull your opponent with your locked hands and figure-4 your legs around his right arm and the right side of his head and neck.

5. Continue rolling your opponent keeping him close to your body. Your legs are still controlling his left arm and head.

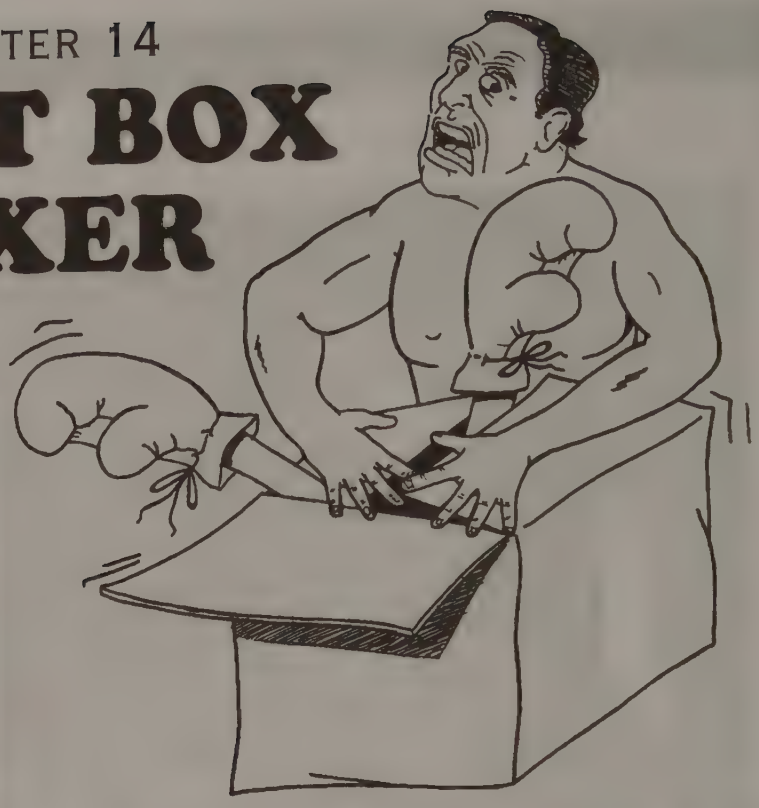
6. To put pressure on his neck arch your body pulling his stomach close to your chest. Crank his head and neck backwards (this is a head and neck crank that should be practiced with caution).



7. If you are limber enough move your legs from a figure-4 to a keylock leg hold around his head, neck and left arm. If you can't keylock your legs make sure that your left instep is deep in the bend of your right knee.

CHAPTER 14

DON'T BOX A BOXER



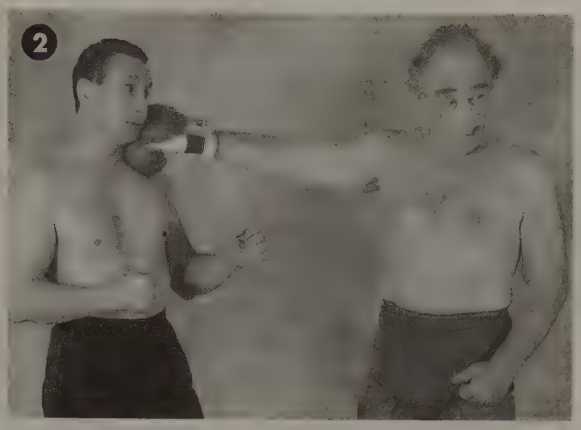
Countering a Low Blow Variation

You are facing your opponent. He grabs the back of your neck with his left hand forcing you to lean forward. He throws a sneaky upper cut with his right hand below your waist.

Your opponent is controlling your neck and upper body with his left hand. Your opponent strikes you below the belt with a right upper cut, lifting you off the ground. It might be a little late, but try to tighten your stomach muscles the best you can. Now try to regress and think where you left your protective equipment. In the gym, part of the learning process is wearing proper protective equipment such as headgear, mouthpiece, hand wraps, groin protection, etc.

Right Hand Lead Outsmarting Your Opponent

A good boxer should be ambidextrous. Your opponent is in a conventional boxing position with his left foot forward and you are in a southpaw stance with your right foot forward. You are eyeing each other. Throw a straight right jab with authority to his chin. Your cocked left arm should be up high enough to protect against his right hand blows. One picture is worth a thousand words. Although noted boxing champions keep their left hand up to protect the left side of their face and body, I keep my left hand low because I saw Chuck Norris do it in one of his pictures. Chuck always wins.



You have just struck your opponent with a solid right-handed jab. It is obvious that he is in pain. Glance over your left shoulder and make sure all the beautiful young ladies see how great you are. When they start throwing their room keys in the ring, then you know you have won. The referee's decision does not count.

Double Straight Arm Bar – Benny "The Jet" Urquidez

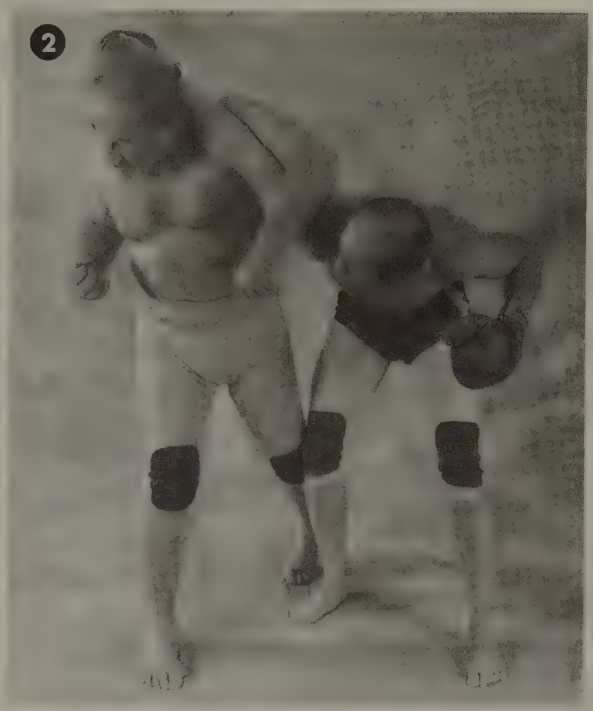
From a clinch, while you are leaning forward, lock both of his wrists and forearms under your armpits. Throw a double uppercut against both of his elbows at the same time. Lean back forcing your forearms inward, rolling his thumbs upward. The pressure is on both of his elbows. (This is one of the few times you'll throw both hands at the same time.) If you hurt one or both of his elbows, he'll drop his guard and then his body belongs to you. Once you have his arms hooked, there are numerous takedowns available to use, such as foot sweeps and leg stops, the school boy trip, inside or outside single leg hooks, hip or thigh throws, etc. You can knee him below the waist if it's an amateur fight but don't do it in the ring if it's a professional fight because the boxing commission will hold up your purse.

Boxing Wraparound Face and Neck Crank

If your opponent gets in low, burying his head into the left side of your body, use the left side of your upper chest as a third arm by pressing it against the top of his head. Throw a left upper cut around the right side and underneath his neck missing his chin, which will force his jaw upward and will turn his face to his left, cranking his face and neck. If he raises his left hand, slap it down with your right. This neck crank is dangerous because it will not work if done slowly. Keep your guard up at all times and be careful.

Boxing Neck Lock and Crank from the Front Variation

If your opponent gets in low, burying his head into the left side of your body, use your upper chest as a third arm by pressing it against the top of his head. Throw a left hook around the right side of his neck, missing his chin, ending up with the thumb side of your left forearm around the left and backside of his neck. Throw a right uppercut, missing his chin, and catching your right hand with your left. You are in a 3-finger grip. His face is pointing toward his right shoulder. The left side of his head is pressed against the left side of your upper chest. To drop him to his knees, curl your right arm pulling your left wrist against the back and right side of his neck, cranking it. The pain is strongly in his cranked neck. Your opponent will not only drop to his knees with this neck crank, but you won't damage your knuckles by hitting him.



Boxing Downward Straight Arm Bar with an Over Arm Hook Variation

If an opponent throws a right hand lead, bob and weave to your right so his right arm goes over your left shoulder. Your right hand momentarily stops his left hand at his glove. You can take him to the mat. Throw a hook with your left hand over his right upper arm at the elbow toward the mat. His right thumb is pointed down, locking his right elbow. The pressure is on his straight right arm at his elbow.

If your opponent throws a straight right lead, move to your right to get your head out of the way. When his right hand passes behind your head and shoulder, throw a left hook toward the right side of his jaw. After you hit him or miss him, follow through locking his straight right arm at the elbow. The more common method is when an opponent is in a conventional stance and throws a left jab. Just execute the same technique from the opposite side. Once you injure one of his arms, your opponent becomes a one-armed fighter.

Gene LeBell – Grappler/Judo, Stuntman/Actor

Oscar De LaHoya – Boxer

"Count" Billy Varga – Pro Wrestler

Boxing Uppercut Straight Elbow Lock

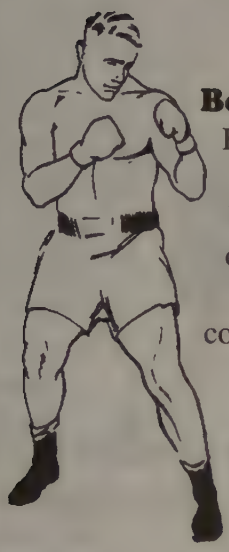
While in a clinch, wrap your left arm around the upper part of your opponent's right elbow, controlling his arm. Duck your chin. Your right hand reaches toward his left lower biceps. Once your right palm (between your index and thumb) is able to push and control his left lower biceps, then when he raises his left arm as though to throw a hook, your straight right arm will raise or lower with his arm. As you straight-arm his bent arm, he won't be able to throw his left with authority.

To put pressure on his right elbow, secure his right forearm, his thumb up, under your left armpit. Lock his right forearm with the inside of your left upper arm so he can't pull it out. Attack as though you were going to throw a left uppercut to his jaw. Although you'll miss it by six or eight inches, the bend of your left arm will strike against his straight right arm at the elbow. When you throw the left uppercut against his straight right arm toward the right side of your body, follow through with your whole body. If he's your friend, don't do it with authority as you can seriously injure his right elbow.

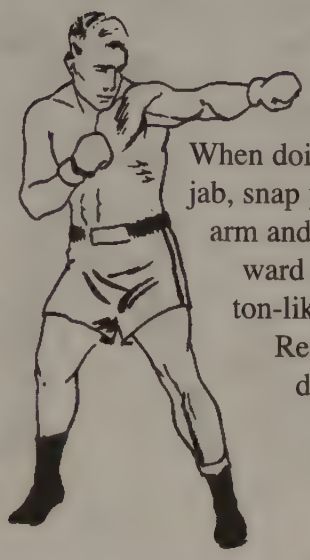
Boxing Clinch Upper Arm Crank to Elbow and Shoulder – Bust 'Em Up Richard Bustillo

This is usually accomplished from a clinch. You have his right wrist and forearm hooked under your left armpit. His right elbow is bent. Throw a left uppercut against the outside of his bent right arm at the elbow in front of his stomach. This will throw his bent right elbow to your right as you lower his wrist with your left armpit. You can grab the back of your left hand with your right hand to assist you in cranking his right elbow. I don't recommend it because you have to face your opponent to do this. I like to keep my right hand up in case I decide to throw a combination punch. There is pressure on his right shoulder but mostly on his cranked right elbow.

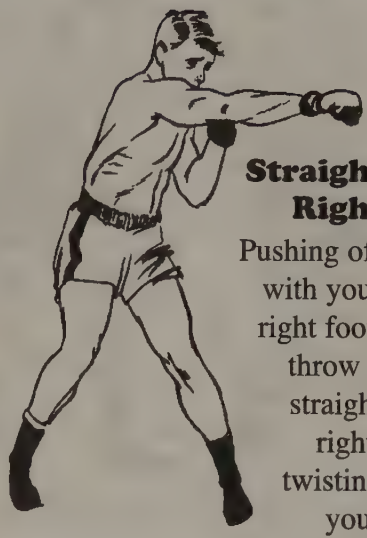
BOXING FUNDAMENTAL



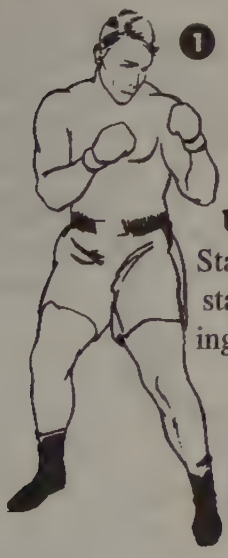
Standard Boxing Stance
Keep your weight evenly balanced between the balls of both feet. Your arms should be cocked and relaxed and your chin is tucked in.



Left Jab
When doing a left jab, snap your left arm and fist forward in a piston-like move. Return to a defensive position rapidly.

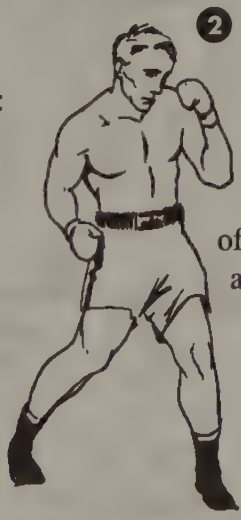


Straight Right
Pushing off with your right foot, throw a straight right, twisting your body, throwing the weight of your shoulder and back behind the punch. Keep your left hand high guarding the left side of your face and chin.



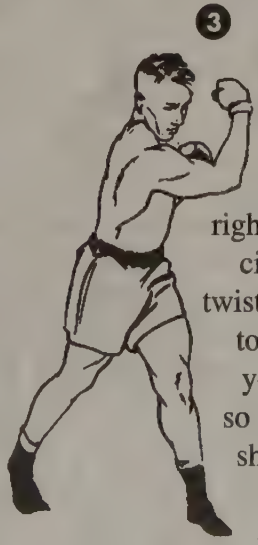
1

Uppercut
Start in your standard boxing stance.



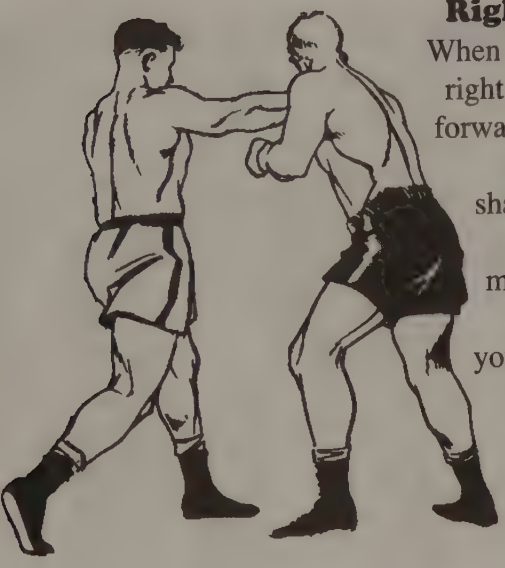
2

Your right hand is near the right side of your waist in an effort to get maximum momentum when you throw your right uppercut. Watch out for a left cross from your opponent as the right side of your face is open. Keep your left hand high.



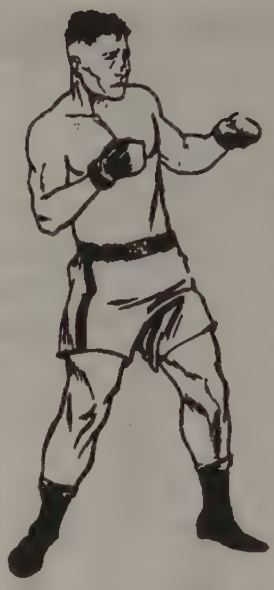
3

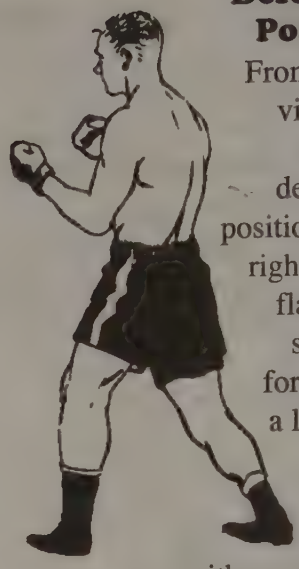
Bring up your right fist in a tight circular motion, twisting your body to the left. Keep your chin down so that your right shoulder will be a defense against a blow to the chin.



Right Cross

When throwing a right cross, lean forward and turn your body sharply to the left with most of your weight on your left foot. The ball of your right foot is pressing forward.

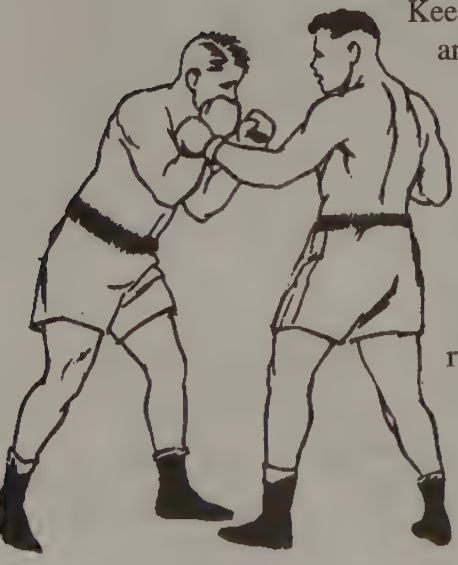




Defensive Position

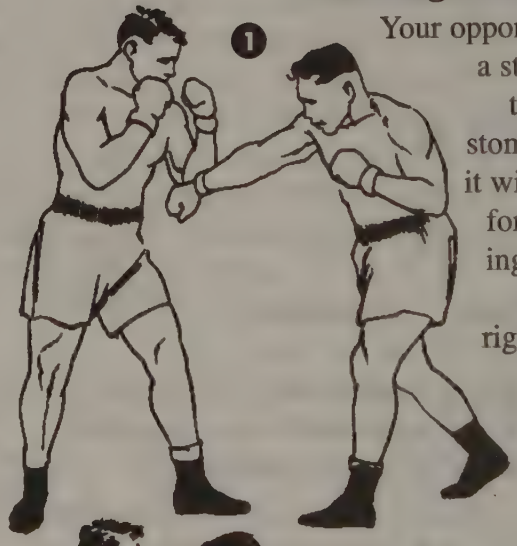
From a side view of a normal defensive position, your right foot is flat. Only stepping forward or a long left lead could reach either opponent.

Blocking Head Blow

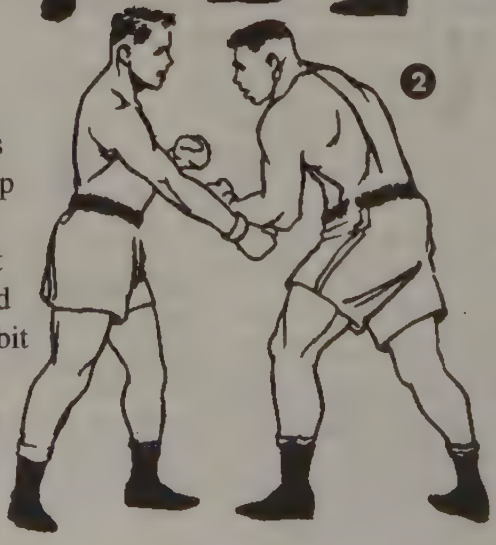


Keep your forearms together and your chin tucked in. When your opponent swings with a wide left, he will run into your right forearm.

Blocking Body Blows



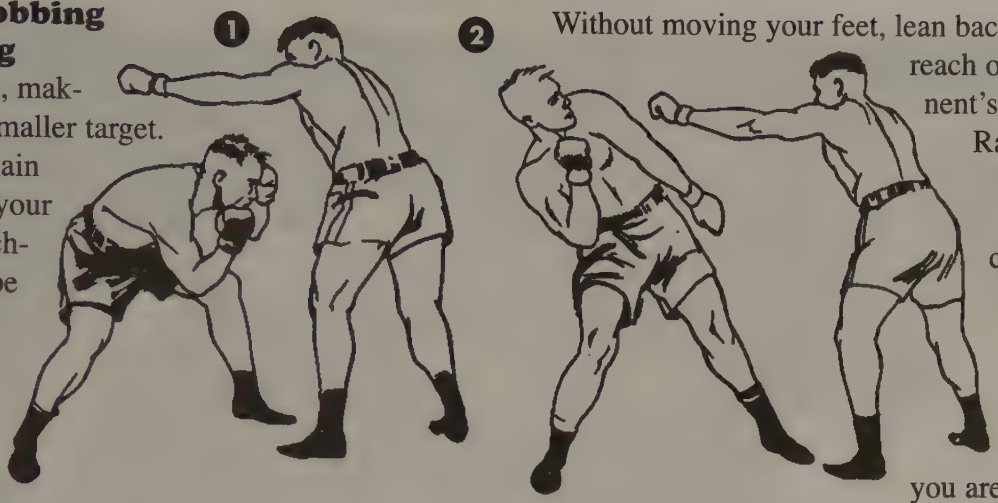
Your opponent throws a straight right toward your stomach. Block it with your left forearm, turning your body from left to right, parrying his blow.



Your opponent throws a punch with his right arm toward your lower body. Drop your body by bending your legs and block his right hand with your bent left forearm. Keep your right hand high and watch out for a left hook. Make it a habit any time you extend your hand away from your body, whether it is throwing or blocking punches to go back to your defensive position.

Ducking, Bobbing and Weaving

Crouch forward, making yourself a smaller target. Your hands remain high to protect your face. This crouching stance can be used along with bobbing and weaving.

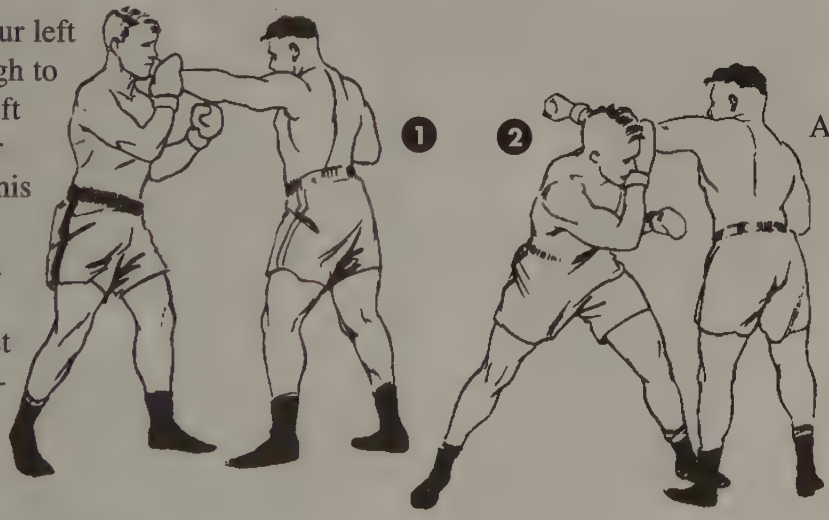


Without moving your feet, lean backward out of reach of your opponent's straight left. Raise your left shoulder against your chin. As your opponent's left arm returns, lean forward again. If you are standing on a curb, you won't get hit by a speeding car, you're out of reach. Likewise, if you are out of reach of your opponent's hands, you won't get hit by his speeding fist.

Outside Parry and Left to Body

Your opponent throws a straight left jab at your face.

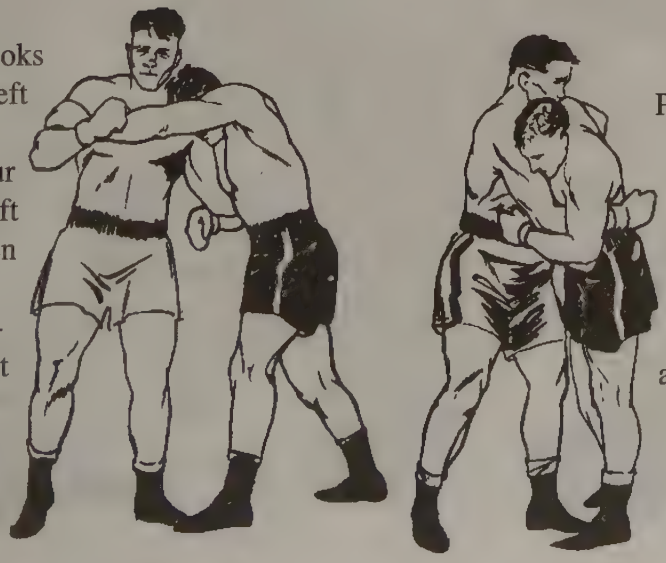
Keeping your left shoulder high to guard the left side of your face, parry his left jab inward with your right palm against his left forearm.



After you parry inward with your right palm, step in and throw a left hand to your opponent's body.

Clinch

Your right arm hooks your opponent's left arm and hugs it firmly against your right side. Your left open hand between your thumb and index finger pushes against his right biceps as your forehead presses against his left shoulder.



Reverse Clinch

Push down on his left hand with your right palm. Hook your opponent's right forearm underneath your left armpit. Strike to his stomach or kidneys with a left while still keeping his right arm locked under your left arm.

Referee Gene LeBell and Muhammed Ali during Ali's bout with Antonio Inoki in Tokyo, Japan – 1976.

CHAPTER 15

LeBELL'S RULE BOOK

(Dark Side of the Moon or What the Referee Doesn't See Didn't Happen)

Thumb Lock – Stop Sucking Your Thumb

This is a dual technique. It stops the little girl not only from sucking her thumb but also from hitchhiking. When the girl raises her left hand to suck her thumb. Grab her left wrist with your right hand and with your index finger grab her thumb and squeeze it toward her wrist.

Once you have a achieved the thumb lock and she can't suck her thumb or hitch a ride, you brag to her father that she is ready to give up.

Not all holds work on all people. This technique does not work on our models, the Lipton twins, because I just found out that they are double jointed.

Index Finger Bend – One Hand Grip Using Your Thumb

If somebody points their finger at you, this is the grappler's way of handling the situation. Grab the girl's left wrist with your right hand and with your right thumb grab her index finger and pull it backward toward the wrist.

Index Finger Bend – Two Hand Grip Using Both Thumbs

If you cannot bend her index finger back with one hand, you may have to use two hands. Grabbing her wrist with both hands, place both of your thumbs on her index finger and bend her finger toward her wrist. If this technique does not work on the young girl, send her to her room to finish her homework.

Index Finger Bend – One Hand Grip Using Your Index Finger

If the girls prove to be too tough for you, you may have to try it on a man. However, if they are double jointed also, you may want to shake hands and call it a day.

Standing Ankle Crank Variation

Your young lady student is standing and you are on your knees. You grab her left foot with your left hand and secure it to the mat pointing it forward at 12 o'clock. Reaching behind her right lower calf, grab the big toe side of her right foot. Begin to crank her right foot clockwise. Stop when her toes are pointing to 2 o'clock.

Still secure her left foot to the mat pointing at 12 o'clock. Continue cranking her right foot outward with your right hand. Stop when her toes are pointing to 4 o'clock.

With her left foot still secured to the mat at the 12 o'clock position, continue to crank her right foot clockwise until her toes are pointed to 6 o'clock.

With her left foot still secured at the 12 o'clock - High Noon - position, you are now ready for the final showdown. Continue cranking her right foot until her toes are pointing to 8 o'clock. At 8 o'clock I have to stop because it's time for me to eat. So I let go and head toward the kitchen. Note: Beware of standing too close to her right foot when you let go of it. When her right foot starts to unwind, it'll most likely cut down anything in sight. Be cautious when attempting this technique. It could be dangerous to both parties.

Standing Right Ankle Crank – Teaching Students to Walk Forward and Backward

Place our young model's right leg over her left leg. Your right hand grabs her left foot securing it on the mat. Your left hand reaches around the back of her left leg grabbing her right foot and twists it toward the door.

Now that I have got my student's feet pointing both north and south, she is ready to go out either the front door or the back door. Although I always thought I was a great teacher, all you have to do to teach somebody to walk forward or backward is to get their toes pointed in opposite directions. Then I find out young women don't know if they're coming or going.

The object of this technique is to teach the student how to run and walk in any direction. She is doing just fine.

Your opponent is standing and you are on your knees. He crosses his right leg in front of his left shin. Grab the big toe side of his right foot near the toes with your right hand. Grab his heel with your left hand. To apply pressure and crank his right ankle, twist his foot by pushing his heel with your left hand then pulling his foot near his toes with your right hand. The pressure is on his right ankle. Stay on your knees and low to the ground because if he wraps his 21-inch arms around your neck, you could be in big trouble.

Finger Bend and Upper Arm Crank Variation – The Gary Davis Handshake

You're standing facing your opponent. He starts to attack by grabbing above your arms and around your neck. Before he can grip his hands together, reach behind your neck and wrap your right hand around a few of the fingers on his left hand. Grab at the backside of his hands in an effort to bend his fingers backward. Using his fingers as a handle, start to pull his left hand away from your neck. With your left arm, reach under his left triceps.

As his open left hand is bent backward with your right hand, your left hand is getting in position to assist your right hand.

Your left hand joins your right hand in bending a few of his fingers backward. Note: His left upper triceps are resting on your bent left elbow. To put pressure on the joints of his fingers, bend his fingers backward. Since the joints and the bones of his hands are small, they are easy to dislocate and/or break, so be extremely cautious while practicing this technique.

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Finger Bend and Upper Arm Crank and Head Push Come Along

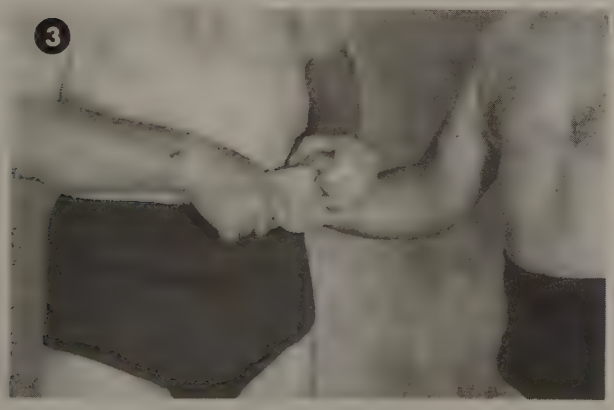
Once you have control of the fingers of his left hand with both of your hands, if you desire you can let go with your right hand and use it to push the left side of his head away from you, making sure his bent left arm stays pointing up. Keep a distance between his left hand and the left side of his face, this gives him less leverage to counter your technique. Although this is a very good variation, I prefer two hands bending his fingers back if you are intending to throw him to the ground or on the mat. One arm finger bend and head push might be preferable if you want to remain standing.

Once you have control of his body and are bending the fingers of his left hand backward, using an upper arm crank, shove your opponent backward against the wall. Using the wall as a third arm, so he can't escape by going off backward, gives you the opportunity to have a free right hand. For police officers or security people, your free right hand can be used to make a phone call for back up. It may be a good time to reach for your handcuffs and cuff him.

Thumb Lock Variation

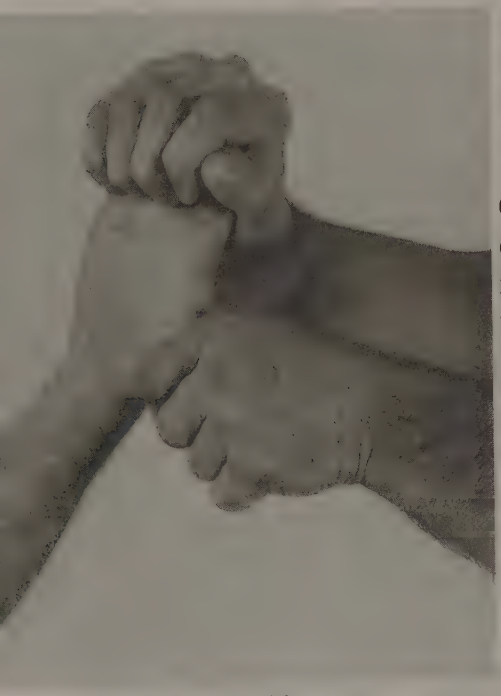
Facing your opponent, grab his right hand and fingers with you right hand. Start to grab the tip of his thumb with your left hand.

Holding a firm grip on the fingers of his right hand with your right hand, start to bend his right thumb with your left hand.



As you squeeze all of the fingers of his right hand with your right hand, securing a good grip, your left hand squeezes the tip of his right thumb, bending it and putting pressure on the joint closest to his thumbnail.

Keeping his right hand open with your right hand, continue to squeeze and bend the thumb of his right hand with your left handed grip. Now that you have pressure on one knuckle of his right thumb, why not go for two? Using the tip of his thumb as a handle, crank his thumb away from the palm toward his wrist. The pressure is on two knuckles of his right thumb. Since the bones of the fingers are small and easy to break, don't be a wise guy. Practice with caution.

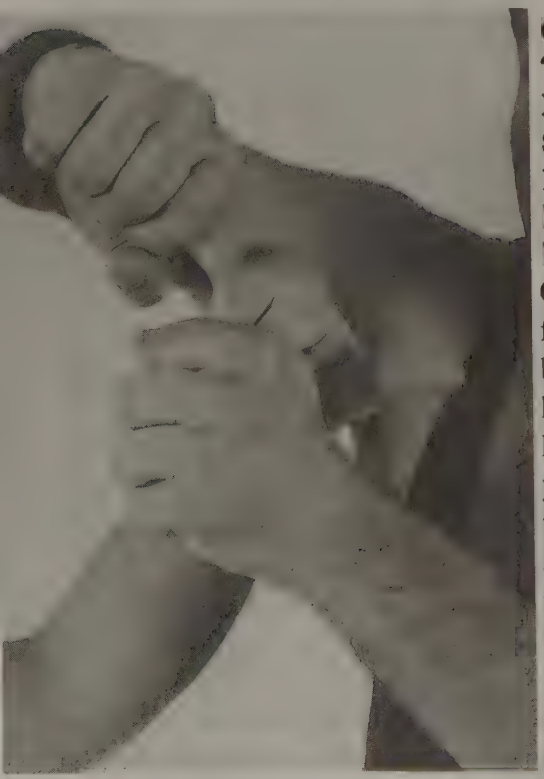


Closed Fist Knuckle Break and Thumb Stretch

Grab your opponent's right thumb with your left hand, point it away from his fingers. Your fingers press against his fingernails, forcing them inward. You are not only opening his hand but as you squeeze, you're putting a lot of pressure on the small bones and joints of his fingers.

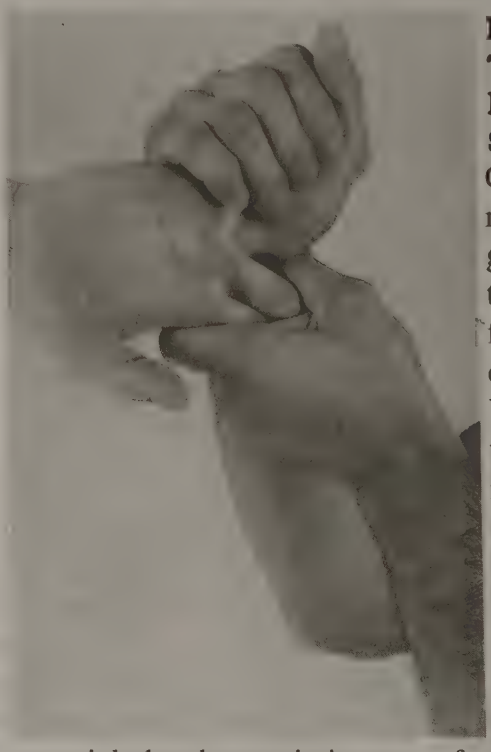
Two Middle Finger Bend – Richard the Lion Hearted

From the backside, grab the two middle fingers of his right hand with your right hand. Grab his wrist with your left hand. Bend his fingers back with your right hand as you hold his wrist securely. These techniques should be practiced only with complete cooperation or in dire emergencies.



Outside Two-Finger Spread – Lucca LeBell's Wishbone

Grabbing from the backside of his right hand with your hands, the thumb and index finger side of both of your hands are pointing toward his knuckles. Grip two fingers in each of your hands. Pull them apart cautiously.

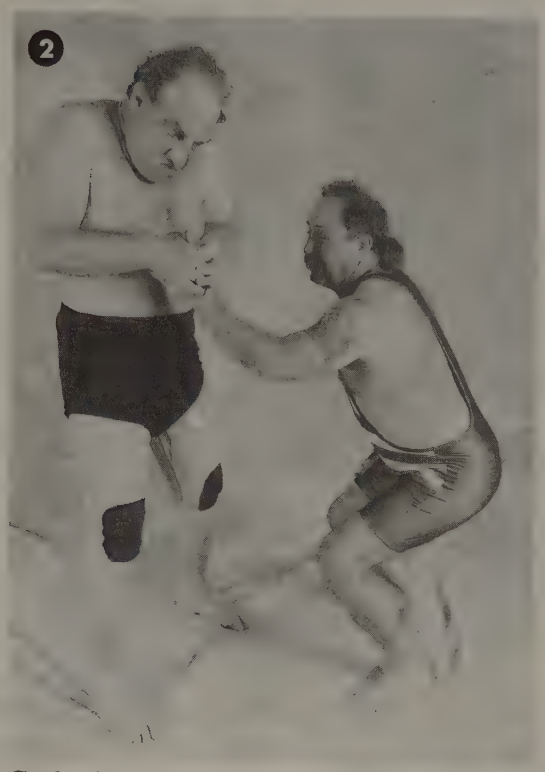


Inside Two-Finger Spread

Grab his right hand gripping two of his fingers in each hand. Your left thumb and index finger are pointing toward his knuckles. The thumb and index finger of your right hand are pointing away from the knuckles. Spread them apart cautiously.

Three-Finger Break – Randy the Rough

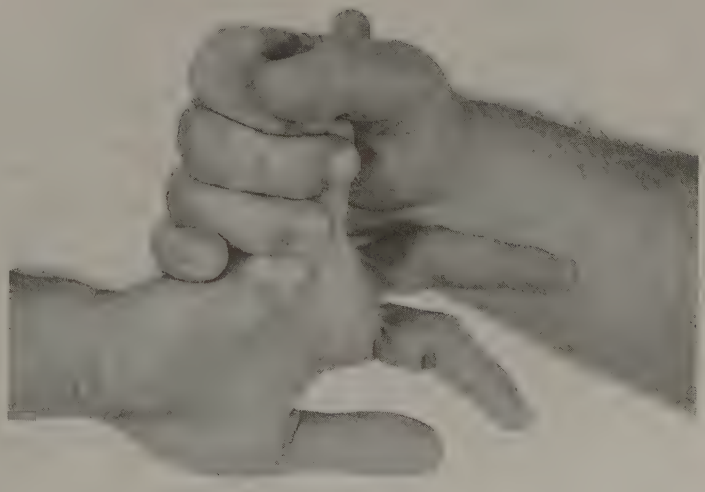
Your right hand grabs your opponent's left palm and three of his fingers with his thumb pointing down. Pull at his hand straightening his left arm. It is more difficult for him to counter if his hand is extended away from his body. Already there is pressure on his fingers and the wrist of his left hand.



Grab the back of his left hand and the knuckles of your right hand with your left hand, doubling your strength. Keeping your hands and elbows close to your body, start to lower your body pinching his wrist and bending his fingers. The main pressure is on the small bones in his left hand.

Two-Finger Lock Grabbing the Backside of His Hand

Grab the ring finger and little finger of his right hand with your right hand. The reason that I grab his finger from the backside of his hand instead of the palm side, is if he closes his hand, he cannot grab me with his thumb. Force his wrist downward as you bend his two fingers away from you putting pressure on the little and ring fingers of his right hand. Again and again and again BE CAREFUL playing with his fingers. They can dislocate or break very easily.



One-Finger Break and a Thumb Grab

Grab the little finger of his left hand with your right hand and point it up. Grab the thumb of his left hand with your left hand and point it down. As you pull his hand toward you, force his thumb and the little finger of his left hand away from you and toward his left elbow. The pressure is on the joints of his thumb but mainly on the joints of his pinkie.

Two-Finger Break and a Thumb Grab

Grab the ring and little finger of his left hand with your right hand and point them up. Grab his thumb and point it down. With your gripped hands, pull his left hand toward your body as you bend his two fingers and his thumb backward toward his elbow. The finger techniques should be practiced with cooperation as fingers and toes dislocate and break easily.

Three-Finger Break and a Thumb Grab

Grab his middle, ring and little fingers on the palm side of his left hand with your right hand. Grab his thumb with your left hand and point it down. The reason for this is so he cannot close his hand and possibly grab you. Keep your elbows in close to your side. To put pressure on the three fingers of his left hand and wrist, bend your knees, lowering your body and pinching the blade side of his wrist. The pain is primarily in the middle finger, ring finger and pinkie. Caution!

Cobra Neck Grip Below the Chin with a Four-Finger Knuckle Crush Variation – Leo the Lion

Your opponent is on his knees. You are standing behind him. Your right hand grabs the bent fingers of his left hand, squeezing and crushing his knuckles. Pull his left hand in front of his neck and under his chin. Reach under his left arm with your left arm and place your left wrist behind the back of his neck. To apply more pressure on his throat, straighten both of your arms which forces his head forward and his left hand deeper against his throat. You are not only choking him with his own left hand, but mostly with the blade side of your left forearm that is against the left side of his neck. If he resists this choke trying to pull his left arm away from your right hand, it is very possible that he will break or dislocate some of the knuckles of his left hand. Although you have a choke, the main punishment of this hold is that you can easily break or dislocate the knuckles of his left hand. Anytime you are applying pressure against any small bones of an opponent's body, such as the small bones in his hands, be extremely cautious.

Cobra Chokes: 171, 398, 423, 431, 432, 433, 434, 459, 460, 541, 580 & 581.

THE STEP OVER KNEE LEVER HAS MANY FINISHING HOLDS, HERE ARE FIVE

Step Over Knee Lever with a Face Grab

Your opponent is on his stomach. Lift his bent left leg off the ground using his foot as a handle. Step over the back of his left thigh from between his legs with your right foot ending up on the left side of his body.

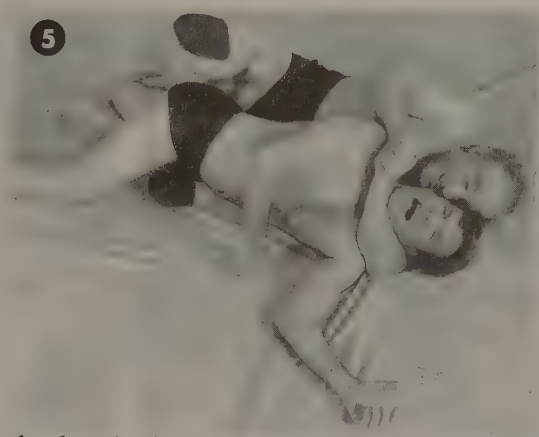
Your opponent is on his face. As you bend your right knee, be sure you place the lower part of your right calf in the crook of his left knee. His left instep should be tucked into your right inner thigh. From behind, wrap your left forearm around the left side of his face above his mouth. Grip your left hand with your right. Start to roll to your left.

Step Over Knee Lever with a Face Grab and a Neck Lock Finishing Hold

As you roll over to your left, keylock your legs putting your right instep in the bend of your left knee. Your arms are wrapped around the left side of his face and head. As you curl your arms toward you, you are cranking his neck backward. As you push your legs away from you, you are putting more pressure on his bent left leg at the knee. The pressure is on his cranked neck and left knee.

4 Step Over Knee Lever with an Bar Arm Choke

Your key-locked right leg is still controlling his lower body with a step over knee lever. Wrap your left arm around the left side of your opponent's neck under his chin. Your left lower forearm and wrist are pressing against his larynx. Grab your left hand with your right in a 3-finger grip, using your left shoulder as a base against the back of his head. Squeeze his larynx toward you. The pressure is on his bent left leg at the knee and the choke is against his larynx. This is a bar arm series choke.



5 Step Over Knee Lever with an Ear Bite from Behind

Your right leg is still in deep in the bend of your opponent's left knee. Your legs are still keylocked controlling his lower body with a knee lever. To add pain to your knee lever hold, wrap your left arm around the left side of your opponent's neck underneath his jaw. Grab your 3-finger grip and pull the right side of his head and face close to your mouth. Bite his right ear with your back teeth. If you use your front teeth to bite, a quick escape attempt may loosen them, that's why you always bite with your back teeth.

Bar Arm Choke and Ear Bite Variation – David's Ear-E Choke

You are standing behind your opponent. Wrap you left arm around your opponent's neck. Your left wrist should be pressing against your opponent's larynx. Grab your 3-finger grip with your left hand down and your right hand up. Snap the back of his head into your left shoulder. Your back teeth control his right ear by firmly chomping down. Lean forward with your left shoulder. Squeeze the left side of your face against his body to control his head. Squeeze the thumb side of your left wrist against his throat. This is a bar arm control and there is a calculated risk of damaging your opponent's larynx. I do not recommend this hold unless it's a dire emergency. The pain is in his throat, his neck and his right ear.

Nose Bite – The Giant Nose How to Win – I Mean, The Giant Knows How to Win

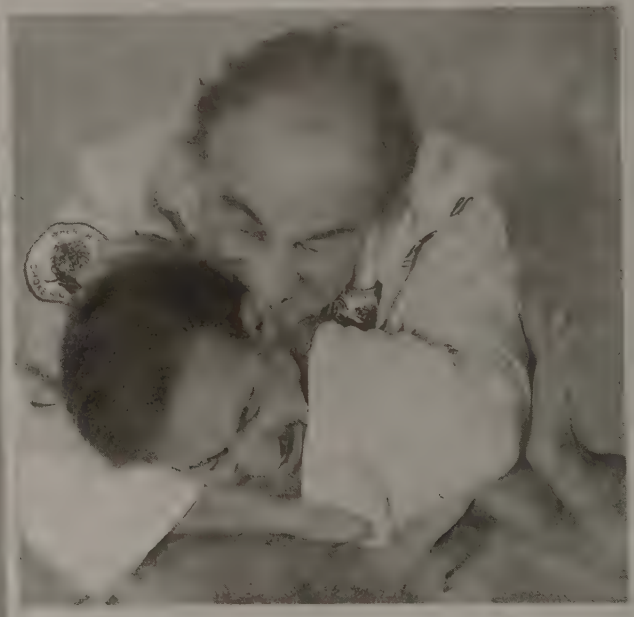
Your opponent is on his back. You are straddling him. Your legs are grapevining his. Your left hand is pressing against his lower right biceps. Your right arm is wrapped around the back of his head and neck, hugging him close to your upper body. Open your mouth half way if he has a small nose or open it all the way if he has a big nose. Bite down on his nose firmly. *The Giant Nose Best.*

Closed Mouth Catches No Foot

Your opponent is on her back. Grab her left ankle and foot with your hands. Before you bite make sure that her shoes are off. If you forget this and bite her shoes, it may ruin your teeth, or even your day.

Countering Leg Scissors with a Calf Bite – Mando's Munch Lunch

Your opponent has a leg scissors on your head possibly choking you while controlling your upper body. Grab his right shin and calf with both of your hands. Turn your mouth toward his calf and bite hard with your back teeth. He will rapidly let go of his hold. To get proficient at any hold it takes practice. I practice for this situation by eating corn on the cob three days a week.

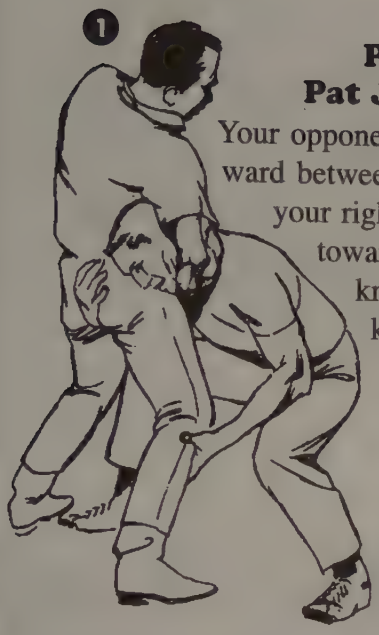


Sleeve Choke, Neck Crank and Ear Bite

You are behind your opponent. Wrap your right arm around his neck. Grab your left cuff with your right hand. Your left forearm is at the left side and behind your opponent's neck. Your left hand is resting on your right biceps. To choke him, all you have to do is straighten out both arms. If he will not listen to what you have to say and you have difficulty getting his attention, bite his left ear.

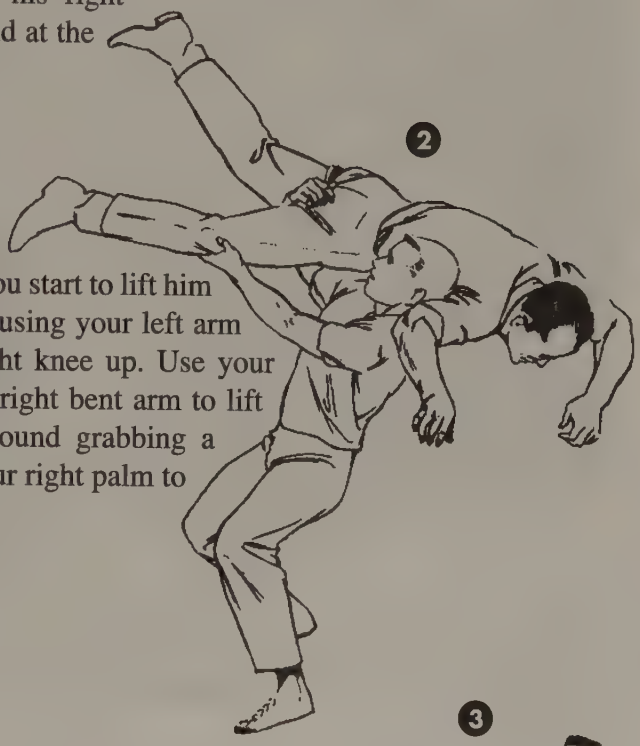
Escaping from a Side Headlock Using a Bite – Just Chewing the Fat

Your opponent has you in a side headlock on his left side. Wrap your right hand around the right side of his body, keeping him close to you. To escape, grab his left wrist and hand with your left hand, turn your head toward his body and bite hard. This will positively break his headlock. Practicing this technique has made me a vegetarian.



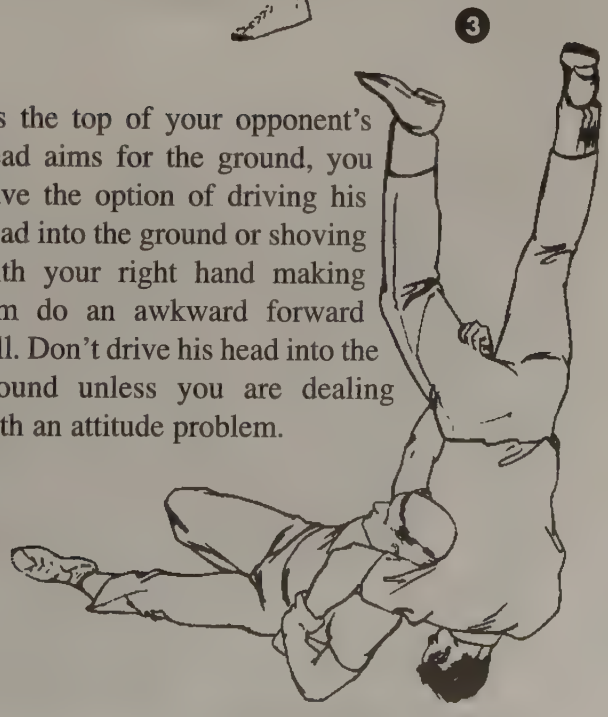
Pile Driver Variation – Pat Johnson's Using His Head

Your opponent goes for a front neck lock. Step forward between his legs with your right foot. Swing your right arm between his legs and pull him in toward you. Grab right below his right knee with your left hand. Bend at the knees.



Lean back as you start to lift him off the ground using your left arm to push his right knee up. Use your back, legs and right bent arm to lift him off the ground grabbing a handle with your right palm to assist your lift.

If Your Opponent Attacks You from Behind, Bite Him. He will just have to Bear it.

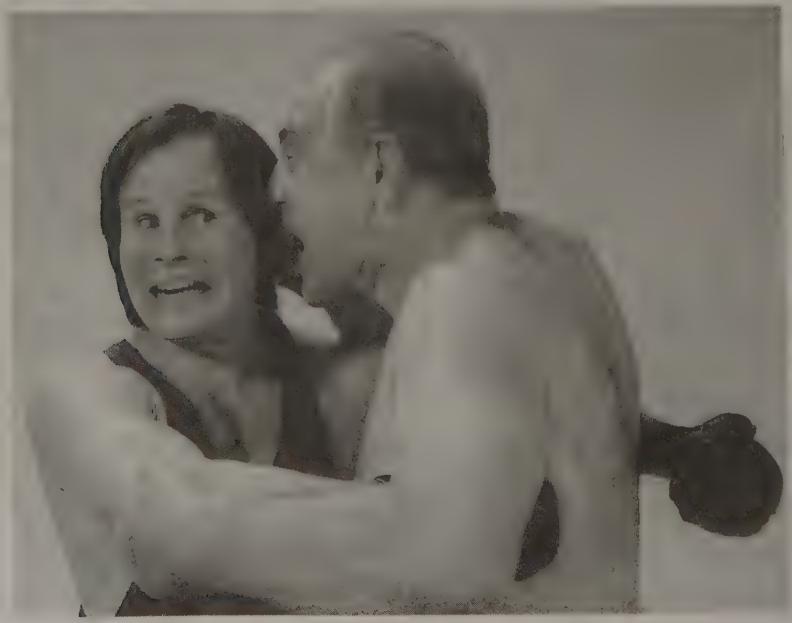


As the top of your opponent's head aims for the ground, you have the option of driving his head into the ground or shoving with your right hand making him do an awkward forward roll. Don't drive his head into the ground unless you are dealing with an attitude problem.

Saltwater Crab Series – Ankle Lock with an Ear Bite Variation – Lyons' Bite Makes its Mark

Your opponent is on his back. He has you in foot and leg control. Reach around with the crook of your right arm hooking his right instep. Reach underneath his neck with your left arm and lock your hands together. From this position you can do a knee lock, ankle lock or a neck squeeze. My favorite move is to turn to my left and jam the heel of his right foot into his nose.

Grab your opponent's right foot near his toes and hook it in the crook of your bent right arm. Wrap your left arm around the back of his neck and grip your hands together. To put pressure on his right ankle and the top of his foot near his toes, turn to your right, dropping your right shoulder toward his left shoulder which forces his flexed right foot toward his left shoulder. At this point it's not only a neck squeeze and an ankle flex but also pressure on the small bones in his right foot. If neither the ankle flex nor the neck squeeze satisfies your appetite, you can start chewing on his left ear.



When You Bite, Get An Ear Full

The object is to bite the opponent's ear. Grab your opponent and hold him in close. Always bite with your back teeth. In this photo, I am screaming in Benny's left ear, "I'm going to bite your ear." And being a sick man, I do just that. If Benny Urquidez wants to bite back, I would insist that he wear a mouthpiece so it won't hurt so bad because, I'm telling you right now, the rumor is fact, Benny "The Jet" files his teeth.

International Judo Champ and Karate Teacher Jon Bluming

Jon "The Bear" Bluming

You have a 1000 lb. Canadian Black bear in a grappling pin and that's the bear facts.

You let the bear up. BIG MISTAKE. He sinks his teeth in your arm. If you have an attitude, even a 1000 lb. bear will slip to the "Dark Side of the Moon" and bite you when nothing else works. If you think my arm hurts, that was only part of it..... I found out my opponent was only 4 years old.

Attitude Adjustment Variation

Your are standing facing each other. With your right hand grab the carotid artery and surrounding muscles on the left side of his neck. Get in deep and get a good handle. The tighter you squeeze, the more painful it is to his neck.

With your right hand, continue gripping the muscles surrounding the carotid artery on the left side of his neck. Show your opponent just how powerful your grip can be. If he still has an attitude problem, using your closed left fist, strike the right side of his nose placing his nose on the left side of his face.

Countering a Handshake Squeeze with a Car Key Turn – Sifu Mark Gerry

Your opponent shakes hands and squeezes your fingers and knuckles firmly to show off how strong he is. Get your car keys in your left hand.

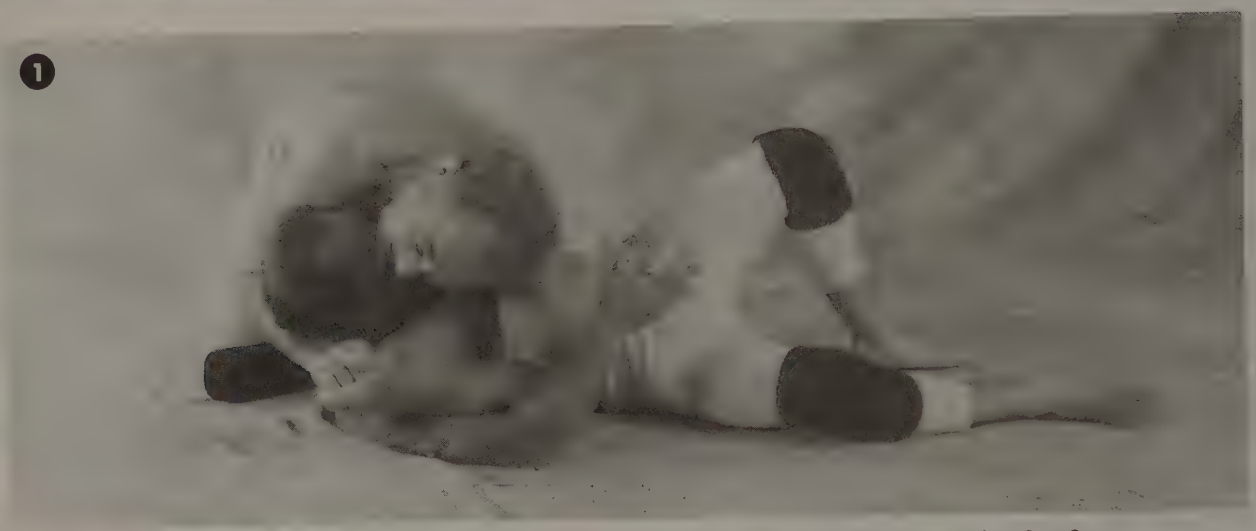
Continuing the handshake with your right hand, jam your key horizontally between his middle and ring fingers. Squeeze his hand and fingers as tight as you can as you turn the key clockwise until it is vertical. The pain between his fingers should be excruciating.

Left Eye Attack Using the Chin from the Side Variation

Your opponent is on his back. You're on your forequarters on his left side with your right shin resting on his lower left biceps to make it difficult for him to roll to his right. Your right forearm is under his head gripping your left wrist. Your left upper forearm is pressing against his right shoulder joint. Raise his head up slightly using your right forearm. Press your chin against his left eye socket. If you loosen up your hold and he turns his head to the left, you can attack his right eye. Because of the danger, this hold should only be used as a last resort. Often my opponents complain when I do this technique saying that I don't shave often enough.

Lari with an Eye, Not a "Y" Straddle Hold Variation

You're straddling your opponent, double grapevining his legs. Your arms are figure-4ed around his neck. Your chin is buried into his right eye socket. You can break an arm or a leg and generally it's a temporary condition. If you poke an eye out, it's forever. So practice these eye techniques with caution.



Chin in the Eye and Body Control on Your Knees Variation

Your opponent is on his back and you're on top of him on his left side on your knees. Place your left shin on his left biceps, which makes it difficult for him to roll to his right. Wrap your right arm around the back of his head. Your left forearm presses down on his right biceps, pinning his shoulders making it difficult for him to roll to his left. Lock your hands together using an Indian grip, fingers to fingers. To put pressure on his neck and right eye, lower your left elbow until it touches the mat, using it for a base. Crank his head forward with your right forearm as you dig your chin into his right eye socket. The pain is obvious. Practice with caution.

Chin in the Eye on One Knee and a Foot with Body Control Variation

For a more stable base, straighten out your right leg. Continue leaning the weight of your left shin and lower body on his left biceps, making it difficult for him to roll to his right. Keep your left elbow touching the mat, using it as a base. Maintain your grip around the back of his head, shoving his head forward, forcing his eye into your chin. Of course, this is one of the techniques you use as an attitude adjustment. With any moves which involve the eye, always be cautious and considerate of your workout partner.

Elbow on Eye Rest with Stomach Grab Variation

Your opponent is on his back. Raise his head by shoving your bent left knee underneath the back of his head. For pressure on his right eye, press your left elbow against his right eye socket. Grab the meat on his stomach with your right hand and use it as a handle. The more you press your bent left elbow against his eye, the more devastating this technique can be. This should be used in cases of dire emergencies only.

Eye Gouge and Leg Spread – Wally "Killer" Crowder

Your opponent is on his back. You are on your stomach. Hook the fingers of your right hand in his eye sockets above the eyeball, forcing his head and neck to rest on the back of your right thigh. Hook the insteps of your feet just above the bend in his knees and spread his legs. This is a showoff hold and nobody who's involved in writing or publishing this book in any way recommends eye gouging. When practicing any eye gouging technique, do it with complete cooperation.

Chin Lift, Eye Hook – Bill "Super Foot" Wallace's Golf Hook – I Mean Eye Hook

Your opponent is on his stomach. Straddle his back and hook your legs around his body. Hook your fingers in his eye sockets (not his eyes) with your right hand and put your left hand under his chin. Keep your left hand away from his mouth so that he can't bite your fingers. To put pressure on his neck, pull at his eye sockets (not his eyes) with your hooked right hand and lift with your left hand under his chin cranking his head backward. If this becomes a life-threatening situation, you're in a position to jam your fingers into his eyes. This is a life or death technique only, not to be played with in jest.

Eye Gouging or Eye Attacks – Aram "Play Fair" Boyadjian

If you open your hand it gives you about a four-inch longer reach. If you have ever gotten a piece of dirt in your eye, you know how excruciating the pain is. This is because the nerve endings of your eyes are so close to your brain. If you get a finger poked in the eye, it can be devastating. The idea is not to poke a person's eye out or even attempt to blind them but you can "dot" the eye with a quick, shallow poke. You must realize that you have these tools in order to save yourself in a life-threatening situation. Going for the eyes is strictly for life-threatening situations. This technique demonstrates that the man with the open hand almost always has the longer reach.

Two Hand Slap & Grab Upper Cut Knee to the Jaw Variation – Richard Norton

Your opponent comes in low, he is bent over in an attempt to tackle you. Strike the base of his head with the blade side of both hands (not the fingers). This will make the upper part of his body bend over even more. Your hands use his head and neck as a handle.

Your hands never leave the back of his head. As you continue to pull his head down, drive your right knee upward to his chin. Your hands are pulling his head down as your right knee is forcing his head up. If your opponent has a glass jaw, you will be picking up pieces of his jaw and teeth off of the mat. Although we are not doing it here, you should wear a mouth piece and headgear for protection while learning, don't turn this into a contest.

One Hand Slap and Grab Kick to the Groin Variation – Karen Sheperd Gets Her Kicks

Facing your opponent you can use your left hand to slap the back of his head and neck in a downward motion. You can grab your opponent's hair as a handle or you can use the back of his neck as a handle. Pull his head down and control his upper body for the moment.

As you lower his upper body with your left hand, strike to his groin with your left instep. You can take the liberty of striking different parts of his body with your left knee, shin, instep, ball of your foot or toes. In the gym you may practice this technique bare footed or with protective gear on your feet. But on the street you have a boxing glove on your feet for protection, they are often called shoes.

Drawstring Choke – Ted and Vic Christy (Attitude Adjustment Teachers

From behind, wrap your right arm and hand under your opponent's chin and around to the left side of his neck. Pull the drawstrings out from your grappling tights with your left hand. Now your right hand is in position to grab your drawstring.

Grab both ends of your drawstring with the thumb, index and middle fingers of your right hand. To choke your opponent, pull the cord around the left side of his neck and push your left forearm against the right side of his neck, choking him. I have been successful in choking many opponents using this technique. I have only had one opponent successfully counter this devastating drawstring choke. When the drawstring of my grappling tights broke, my pants fell down. Although you may find the levity in this technique, in dire situations the use of a drawstring, shoelaces, keys, rings, hairpins, flashlight, coins, pencils, pens, etc. added to your repertoire may change you from an underdog to the favorite in a street fight. There are NO RULES on the street.

Single Belt Neck Tourniquet from Behind

Your opponent is on his knees. You are standing behind him. Reach your right hand underneath his chin and grab your belt. Slip your belt around the left side of his neck. Your left hand crosses over his head and pushes against the right side of his head which cranks his neck to his left. The more you pull with your right hand and push with your left forearm, the tighter the choke is on the left side of his neck. Now you are in a position to switch hands and grab the belt with your left hand.

Single Belt Neck Tourniquet from Behind with Elbow Push

You have the belt in your right hand, switch it to your left hand. Start to drop your bent left elbow toward his left shoulder, tightening the tourniquet on his neck. Reach behind the back of his head with your right arm and push his head forward using your right triceps. Since you slipped the belt deeper around his neck after you switched hands, you not only choke both sides of the neck but also cut his air supply, making it difficult for him to breathe.

Winding Belt Choke and Hair Grab

Your opponent is on his knees. From behind, step over his shoulders so that his head is between your legs. With your right hand reach under his chin and grab your belt. Wrap your belt around the front of his neck. To put pressure on his throat and choke him, pull the belt with your right hand toward your waist as you grab his hair with your left hand and push his head forward and down. Squeeze your thighs together to help control his head. If your opponent is bald and there is no hair to use for a handle, you may need to push the back of his head forward to assist your choke. If this maneuver is illegal according to the rules you are grappling under, fall on your face and continue. At this point the referee cannot see what you are doing.

Nose Rip and Belt Choke

Your opponent is on his knees. You're behind him. Reach in front of his neck with your right hand and grab your belt. Pull your right hand, holding onto the tip of your belt, in front of his neck. Switch hands and grab the belt with your left hand. Your right hand now grabs his nostrils and lifts. Drop your left elbow toward his left shoulder. You are not only ripping his nose but choking your opponent. These holds are illegal for a reason. Use them with discretion. At our school, all the holds that are generally considered illegal are legal. That's because none of the teachers, myself included, could read at a 3rd grade level. We never learned enough to be able to read any of the rule books, so we wrote our own rule book called the "Dark Side of the Moon" or Gene LeBell's Rule Book.

Winding Belt Choke from the Side Variation

Your opponent is on his knees. You are standing on his left side. Reach under his neck with your right hand and grab your belt, wrapping it around his throat. Your left hand pushes the back of his head downward, not only starting the choke but also lowering his head so that it is easier to place your left leg over his head.

Place your left foot over his head and key-lock your left instep behind your right knee or you can just scissor your legs together. To choke him, place your left hand on top of your right hand for a better grip and pull your belt upward toward your chest. From this position you can choke your opponent standing or lose your balance and fall on your back, continuing your choke. You'll find that you have a stronger hold on the ground.

Choke With The Tools You Have.
The Hangman
I have no fear. I'm a grappler.

Belt Choke and Straight Arm Bar

Your opponent is on his forequarters. Your left hand reaches underneath his throat and grabs the left side of your belt to use as a handle. Pull your belt snug around the front of his neck as you step over the right side of his body with your right leg. Your form can be enhanced by bending your upper body closer to his upper body. The reason it is being shown this way is so that you have a better view of the technique.

Your right wrist hooks the bend in his right arm and lifts it up as you place your left leg over the right side of his head. Keep your belt choke snug.

Start to bend your legs as you begin to sit on his left shoulder blade. Keep lifting his right arm with your right arm and be sure that your belt choke is still snug.

Continue to take the slack out of your belt with your left hand, which is still in front of his neck, as you begin to lift his bent right arm up with your right arm. Lean back, still sitting on his left shoulder blade. Note: Although you might think it's the right shoulder, you are sitting on his left shoulder blade which helps to drop his left shoulder as you're pulling his right arm up with your right arm to start his roll over to his back.

Continue to lift his bent right arm up with your right arm while still maintaining a choke around his neck with your belt. Throw your body backward, dropping the left side of his body down and raising the right side of his body up. This will eventually force him to roll over onto his back.

As he rolls over onto his back, straighten out his right arm with your right hand. Scissor your legs together, with your right leg on top of your left leg. This gives you the opportunity to press down on the right side of his face with your left leg, turning his head to his left and pressing down on his left biceps with your left Achilles tendon. To choke your opponent, continue with your left hand to pull your belt, which is around his neck, toward your upper body as you secure the right side of his head with your left leg. At the same time, pull his straight right arm, at his wrist, toward your upper chest with your right hand. Not only do your have a strangle hold on his neck but also a straight arm bar on his straight right arm at the elbow.

Escape from a Side Headlock with Between Legs Groin Attack from Behind

Your opponent has you in a left-sided headlock. Your left hand grabs his left wrist. Reach between his legs with your free right hand attacking his groin with authority from behind. When he loosens his grip on the side headlock, there are many counters that you can do. If you desire to counterattack, there's over 101 counters to this technique. I have two that are my favorites. One is using his groin as a handle and throwing him over my shoulders in a fireman's carry variation. The other is pulling at his groin handle with my right hand, forcing him to fall smartly on his face. This is a violent move and it should only be used in critical situations. You must remember, wherever you grab him, it is a handle. It may be the hair, the ears, the hand, the wrist, the ankle, the knee or the groin. All are handles for lifting, pulling, pushing, etc.

Escape from a Side Headlock with Groin Attack from in Front

Your opponent has you in a left-sided headlock. Grab around his body with your right hand, controlling his body by keeping it close to you. With your left hand attack his groin from the front. The more trouble you're in, the tighter you should squeeze with your left hand. At this point you have a choice to either shove him away from you or go into any series of lifts, throws or finishing holds. In other words, if you escape his hold, you can go from being on the defense to being on the offense. The handle you grab will make you a winner.

Groin Belt Lift Variation with Two Hands – Bud Davis

Your opponent has you in a left-sided headlock. From behind, with your right hand shove one side of your belt between his legs, grab it with your left hand. Wrap your right arm around his waist and grab your belt with your right hand, placing it just above your left hand. The belt makes a good handle. To escape from this headlock, pull your opponent's lower body close to you and lift your belt upward, putting pressure on his groin area. There's a lot of throws, lifts and finishing holds you can do from this position.

Groin Belt Lift Variation with One Hand

Your opponent has you in a left-sided headlock. With your right hand shove one end of your belt between his legs and grab it with your left hand. Your right hand has a firm grip on the middle of your belt from behind, using it as a handle. Your left hand has a firm grip near the end of your belt from in front, using it as a handle. Now it's quite simple to lift your opponent off the ground using your belt. Your opponent will find out that it is extremely uncomfortable to be lifted off the ground at his groin by your belt.

Standing Bar Arm Choke Variation – Mitch McClanahan

Note: Most police organizations forbid the use of bar arm chokes because of the calculated risks of permanent injuries. You are behind your opponent with your left arm wrapped around your opponent's neck. Clasp your hands together, palm to palm, in a 3-finger grip. The thumb side of your left forearm is pressing against his larynx. The windpipe, if squeezed, will generally give on both sides of the neck. If you press straight against his windpipe, it is liable to snap, crackle and pop making it very difficult for him to breathe or get oxygen to his lungs. Use the left side of your head as a base and press it against the back and right side of his head. Squeeze and pull your left forearm against your opponent's throat. You will note that the difference between the bar arm style of chokes and most other chokes is that if you apply excessive force on the street or in practice, your opponent generally will be coughing and gasping for air when you let go of this hold. All the bar arm chokes are dangerous because his breathing is cut off and it can damage your opponent's larynx. The other chokes primarily slow down the blood supply to the head.

Kneeling Bar Arm Choke and Neck Crank Variation – Steve's Bar Arm Choke

Your opponent is on his knees and you are standing behind him. Your left arm is wrapped around the front of his neck and your hands are in a 3-finger grip, left hand on top. Your left shoulder and head are pushing his head forward as the thumb side of your left wrist and forearm hugs the front of your opponent's neck and throat, choking him. Since bar arm chokes are frowned on in most circles, and you have already committed yourself to stretching the rules, hold a firm grip on this technique. Scoot back forcing his shoulders toward the mat and his forehead toward his waist. You not only have a strong bar arm choke, but a devastating neck lock. Practice this technique, as well as all grappling techniques, with caution. This is one of the attitude adjustment techniques.

Bar Arm on Forequarters Variation

Your opponent is on his hands and knees. You are on the left side of his body. Your right arm reaches under his left armpit and in front of his throat. Your left forearm rabbit punches the back of your opponent's head lowering it, making it easy to grasp your hands around his neck in a 3-finger grip.

Your right shin is applying pressure to his left calf to help prevent your opponent from rolling. Your right arm is underneath his left armpit and in front of his throat and your left forearm is pressing against the back of his neck with your hands grasping each other in a 3-finger grip. Scissor your elbows, choking the front of his windpipe with the thumb side of your right forearm.

Continue dropping your left elbow toward your right squeezing your forearms together. This will put pressure on the front of his neck and throat. Maintain your right shin on your opponent's left upper calf to continue controlling his lower body. The windpipe usually will give from side to side, however, it is liable to crack or break if pressed straight in from the front. Although many chokes are allowed in judo competition, which is an Olympic event, this particular choke at this time is banned. Bar arm chokes can cause permanent injury and should only be practiced with complete caution.

Neck and Knee Lock – Karl Gotch's Break a Neck and a Leg Means Good Luck Variation

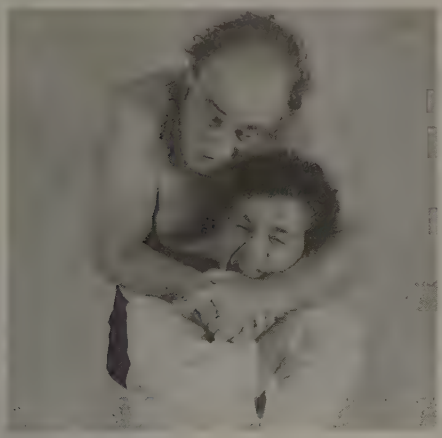
Your opponent is on his stomach and you are behind him. Control his right leg by grabbing his right foot with both hands. Your right leg starts to step over his right leg from the outside in. Place your right foot on the mat in between his two legs. Your right lower calf is deep in the bend of his right leg. Using both hands, bend his right knee by pushing his ankle toward his back.

Throw your right knee to his right side forcing your right ankle into the bend in his right knee as deep as possible. The instep of his right foot should be caught against your lower stomach. Reach underneath his chin and neck with your right hand. Grab your right hand with your left in a 3-finger grip and pull backward. The pressure at this point is on his right knee, the small of his back and his neck.

Once you have obtained your finishing hold – your opponent is on his stomach, your right ankle is still hooked in the bend of his right leg, your hands are gripped around his head – the thumb side of your left arm presses against the left side of his face turning his head to the right and forcing him to roll to his right and onto his back on top of you. To put pressure on his right knee, start to straighten out your body. This will also put pressure on the small of his back. Continue your 3-finger grip snugly around his face. As you squeeze, you add pressure to another unit, primarily his neck. You can add a variation by putting the thumb side of your left wrist against his mouth to loosen his teeth, against his nose to impede his breathing or against his left eye socket and continue to hug, making him a Cyclops. In show business or grappling, "Break A Leg" means good luck. Karl Gotch told me, in the old country to say "Break a Neck and a Leg" to wish someone the very best.

Face Handles from Behind Variations (Basic Starting Form)

Your opponent can be on his knees or his face. We are showing him on his knees for an easier viewing of the move. From behind, use the thumb side of your right hand to push under his chin and jaw in order to force his head back slightly. Start to wrap your left hand and forearm around the front of his face. Your opponent, if he is wearing a uniform, might assume that you are trying a jacket choke. Here's where you fool him.



Chin and Jaw Crush from Behind

You're behind your opponent, who is either standing or on his knees. Continue to wrap your left hand and forearm around the front of his face and grip your hands together, preferably in a 3-finger grip. To put pressure on his bottom front teeth and the hinge of his jaw on both sides, squeeze the thumb side of your left wrist, between his bottom teeth and chin, forcing his chin and jaw toward your chest. As you squeeze your hands together, use your right palm as a base underneath his chin which keeps both of your hands below his mouth to make it difficult for your opponent to bite your left hand. In using this hold, as in many techniques that have a calculated risk, take the slack out slowly and with control.

Eye Socket Handle from Behind Variation

You are behind your opponent, who is either standing or on his knees. Continue to wrap your left hand and fore arm around the front of his face and grip your hands together, preferably in a 3-finger grip. Your left forearm, on the thumb side, jams his head to his right and against your chest. The thumb knuckle of your left hand presses slightly against his left eye. Your left wrist presses against the bone on the outside of the socket. To put pressure on his left eye and the outside of the socket area close to the eye, squeeze both arms close to your chest forcing your left thumb knuckle and wrist to do the damage. I cannot emphasize too strongly how important it is to exercise the greatest caution with this move. It is very easy to hurt his eye and cause irreparable damage.

Nose Handle from Behind Variation

You're behind your opponent, who is either standing or on his knees. Continue to wrap your left hand and forearm around the front of his face and grip your hands together, preferably in a 3-finger grip. The thumb side of your left wrist presses against the middle of his nose between the bridge of the nose and the end of the nose. As you squeeze this area inward he will note that it is very difficult to breathe through his nose. This will make the average person claustrophobic.

Dan Gable

Figure-4 Arm Neck Lock with One or Double Grapevined Legs – Dan Gable

Laying on your opponent hugging him, grapevine one or both legs to control his lower body. Wrap your left arm around the back of his neck. Grab your right lower biceps with your left hand. His chin should be resting on your left shoulder. Squeeze tightly and lean forward. As you squeeze the pressure on the thumb side of your left wrist presses against the back of his neck. Lean forward stretching his neck upward and back. The pressure is on his neck.

Figure-4 Arm Neck Lock with One or Double Grapevined Legs with Hair Pull

Laying on your opponent hugging him, grapevine one or both legs to control his lower body. Wrap your left arm around the back of his neck. Grab your right lower biceps with your left hand. As you squeeze tightly, lean forward with your upper body, raising the thumb side of your left forearm against the back of his neck. In this variation your right hand is grabbing his hair for a handle. This technique is primarily a neck lock but pulling the hair is uncomfortable to your opponent. The pressure is on his hair and neck.

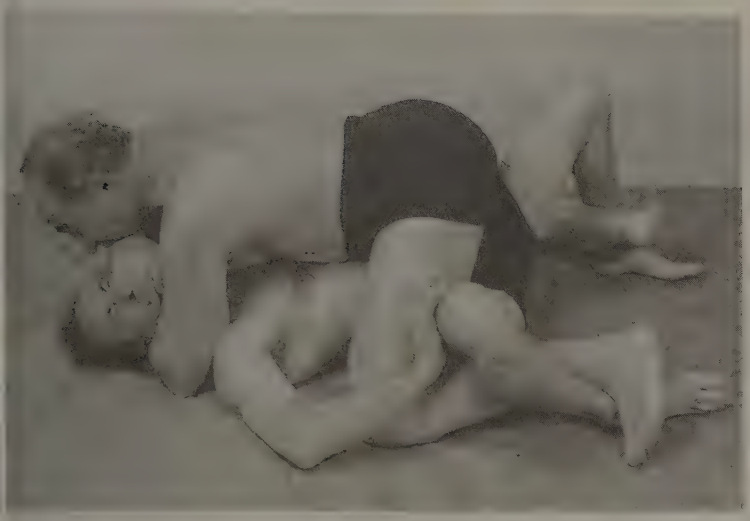


Figure-4 Arm Neck Lock with One or Double Grapevined Legs with a Nose and Mouth Smother

Laying on your opponent hugging him, grapevine one or both legs to control his lower body. Wrap your left arm around the back of his neck. Grab your right lower biceps with your left hand. As you squeeze tightly, lean forward with your upper body, raising the thumb side of your left forearm against the back of his neck. In this variation your right hand is over his nose and mouth, making it difficult for him to breath. This technique is primarily a neck lock but slowing down the oxygen supply to his lungs makes it difficult for your opponent to function. Not only is he suffocating from the lack of oxygen because your right hand is covering his nose and mouth, but he is also feeling pressure on his cranked neck.

Figure-4 Arm Neck Lock with One or Double Grapevined Legs with Hand Over the Eyes

You're on top of your opponent. Double grapevine his legs. Wrap your left arm around the back of his neck. Grab your right lower biceps with your left hand. Keep his head down by placing your right hand on his eyes. In a life or death situation you have your fingers close enough to his right eye socket to do damage to his eyes. To put pressure on his neck, shove his chin forward with the left side of your shoulder, squeezing your keylocked arms, cranking his neck.

Figure-4 Arm Neck Lock with One or Double Grapevined Legs with a Fish Hook to the Mouth – George "Fish Hook" Fisher

You're on top of your opponent. Double grapevine his legs with yours. Wrap your left arm around the back of his neck. Grab your right lower biceps with your left hand. Place your right middle and forefinger inside his mouth, between his teeth and his left cheek, so if he closes his mouth, he cannot bite your fingers. To put pressure on his neck, shove his chin forward with the left side of your shoulder. Although this is a neck crank, the majority of the pain is where you are fish-hooking the right side of his mouth.

Figure-4 Neck Lock with Finger on the Eye Variation – Bobby the Brain

Your opponent is on his knees. You're on your left knee and the sole of your right foot. Your arms are key-locked around his neck. Your right hand is covering his eyes. Get your opponent off balance and throw him down toward the mat onto his back by shoving the upper part of his face backward with your right hand.

With the force of your figure-4 neck lock squeezing his neck and your right hand shoving his forehead back, your opponent lands on his back. Your right foot is out to his left side for balance as your left lower thigh and knee are pressed against the left side of his body. Your key-locked arms are cranking his neck. The left side of your head is covering your right hand so the referee can't see that the index and middle fingers of your right hand are playing piano on either his left or right eye.

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Figure-4 Neck Lock with Double Leg Grapevine Variation

Your opponent is on his back. Your arms are keylocking his neck. You are straddling your opponent and grapevining his legs with yours, controlling his lower body. Your right hand shoves your opponent's face to his right. Your opponent's left arm is under your right arm. Your opponent's right arm is under your left arm. As you continue your keylock around your opponent's neck in order to crank it, lean forward covering your right hand, which is in his face, with the left side of your face. The referee only sees the pressure on his neck. But we know, even though it can't be seen, that your right hand is ripping his face, tweaking his nose and gouging his eyes.

4

Figure-4 Neck Lock with Double Leg Grapevine and Hair Pull Variation

Your opponent is on his back and you are on top of him. You're double grapevining his legs, controlling his lower body. Your arms are figure-4ed around the back of his neck. For those who are weak at heart and don't have the desire to play with his nose and eyes with your right hand, you can always grab his hair as a handle with your right hand as you lean forward and bite his left ear while tightening your figure-4 neck lock.

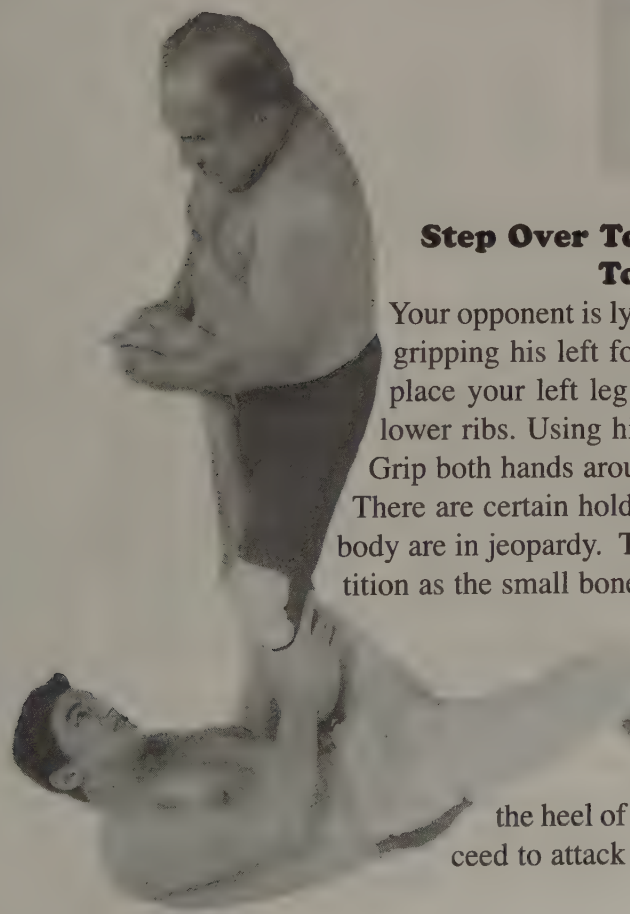
Face to Face Keylock Neck Lock – Dark Side of the Moon Face Rake Variation

This technique can be done standing but it is much more practical if you are controlling him, pinning his shoulders to the mat and you are chest to chest. If you are doing this technique on the mat, don't forget foot and leg control. While standing, wrap your left arm around the right side of his head with the thumb side of your left wrist and lower forearm pressing against the back side of his head and neck. Start to keylock your arms by placing your left palm on your right lower biceps. Hug him close to your upper body. The left side of his face and head is pressed against the left side of your face and neck.

Your left palm is secured in the bend of your right elbow. Keylock your arms together around his neck. Place your right hand in front of his face, pressing his head backward. To put pressure on his neck, tighten your keylocked arms. If standing, make sure that his back is toward the referee so he cannot see what your right hand is doing. If on the mat, make sure that your shoulders are covering his face so that the referee cannot see what your right hand is doing. This is where it gets interesting because neither the referee, the audience nor the readers can see what your right hand is doing. If your left hand is on your right upper biceps and you squeeze, it's a neck lock. You can use your right fingers to dot his eyes or your right hand can use his nose as a handle. The middle finger of your right hand can rip his lips away from his teeth on the left side of his jaw. What isn't seen, never happened.

Step Over Toe Hold – Spreading Toes Apart Variation

Your opponent is lying on his back and you're between his legs. You are gripping his left foot with both of your hands. From between his legs place your left leg over his left leg. Your left foot is nudging his left lower ribs. Using his toes as a handle, pull his heel into your stomach. Grip your left hand around his big toe and your right hand around his four smaller toes. Spread your arms apart. If you break his big toe, it will be very difficult for him to run, much less walk. Never use toe spreads in competition as the toes will break easily. The toe breaking and finger breaking techniques should only be used in extreme emergencies if someone is bigger, younger and tougher than you with an attitude problem and you cannot control them with a less dangerous technique.



Step Over Toe Hold – Bending His Toes Backward Toward His Instep Variation

Your opponent is lying on his back and you're between his legs. You are gripping his left foot with both of your hands. From between his legs place your left leg over his left leg. Your left foot is nudging his left lower ribs. Using his toes as a handle, pull his heel into your stomach. Grip both hands around his four smaller toes and pull down and inward. There are certain holds that you must know how to use when your life or body are in jeopardy. This is one of them. This technique is not for competition as the small bones in the feet will break easily. If you are able to get control of your opponent while he's on his back and you're standing, attack with a step over toe hold technique, secure his ankle with your left hand and use your right hand (if your opponent is not wearing boots) to grab the heel of his shoe. You can generally slip his shoe off and proceed to attack the toes.

Knee Pressure Point to the Calf – Jumping Joe Lewis

The object of this technique is to move your opponent off of his forequarters and onto his face. Your opponent is on his forequarters and you are on the right side of his body. Your right hand is on the small of your opponent's back and your left hand is between his legs. The weight of your body is on your left knee, which is on his right upper calf. The pain will be intense on his right calf. As your opponent straightens out his body to get away, help him to his face with the use of your left hand and forearm. This technique is legal in some forms of grappling if you don't grab a handle with your left hand. If you are on the street and your opponent is a man, your technique will work a lot better if you grab a handle with your left hand.

Knee Pressure Point to the Ankle and Achilles Tendon

The object of this technique is to shift your opponent's weight from his knees to his face and chest. Your opponent is on his forequarters and you are on the right side of his body. With your left hand, use his trunks as a handle. Your right hand is pushing between his shoulder blades. For pain, put the majority of your body weight on your left knee and press it against his ankle and Achilles tendon. He will naturally go forward. You may assist him to his face with both of your hands, your left on his trunks and your right between his shoulder blades or grabbing the hair on the back of his head for a handle. This way of getting your opponent off his forequarters is legal in many forms of grappling.

Thumb Twist Under the Ear – Dynamite Dennis Scott's Left-Handed Throttle

Your opponent is sitting down and you are standing behind him. Grab your opponent's chin with your right hand and jam his head into your chest, making sure his mouth stays closed so that he won't be able to bite parts of your right hand. With your left hand press and screw your thumb against the upper jaw and under his left ear. The pain is on the joint of his jaw and just below his ear.

Double Thumb Press into Clavicle Cavity

Your opponent is sitting down and you are standing behind him. As you jam your thumbs in the depressions on each side behind his clavicles, the pain will be so excruciating that it will make his arms flail out in all different directions. Be sure that you're in a secured and safe position behind him, because when he begins feeling pain, his arms will be swinging wildly and it's not advisable to make yourself an easy target.

Straight Arm Bar, Two Legs Over – Closed Mouth Catches No Foot

Your opponent is on his back. You are on your back on his right side. Your right leg is underneath his right arm and over his chest. Lock your hands together with your arms pulling at his right forearm. You are attempting to straighten out his right arm for a straight arm bar. His hands are gripped together making it difficult to straighten his right arm into a straight arm bar.

Pull your bent left leg back (cock the gun). Raise your locked hands from his elbow to his right wrist.

(Continued on next page)

Shoot your left leg straight at his right ear. As your leg straightens in a piston-like action, notice that his head and face move easily to his left as you "gently" move the heel of your left foot from his ear to his jaw. As your opponent wonders how many of his teeth might be missing, his grip is broken. You can now start to pull his straight right arm toward your chest.

Your legs are resting comfortably over his upper chest, and toothless mouth. His right arm is trapped between your legs. Grab his right wrist, thumb up, with both of your hands pulling it toward your upper chest. To put pressure on his straight right arm at the elbow, arch at the waist raising his shoulder slightly as you pull his wrist toward your upper chest and down. The main pressure is on his right elbow, but there is residual pain on the right side of his face and jaw.

Rolling Upside Down Double Knee Lever and Shoulder Lock – Urquidez Search and Seizure

Your opponent is on his stomach. Step on the back of his lower thighs with your feet pointing outward. Lock his ankles and insteps around your upper shins. Grab both of his wrists with your hands, straightening his arms. If you bend your knees and lean forward, the pressure is on his knees.

Bend your knees as you pull his arms at the wrists. This will put more pressure on his knees and force him backward as you are lowering your back to the mat. The momentum of falling to your back while you pull your opponent will start to swing him backward and over your body.

(Continued on next page)

Here Gene reverts back to his amateur days when he would get a point for a go-behind. Continue to pull his straight arms backward and roll until you are resting on your back. Your opponent will end up belly up and helpless. At this point the pressure is on both of his knees, the small of his back and both his elbows and his shoulders.

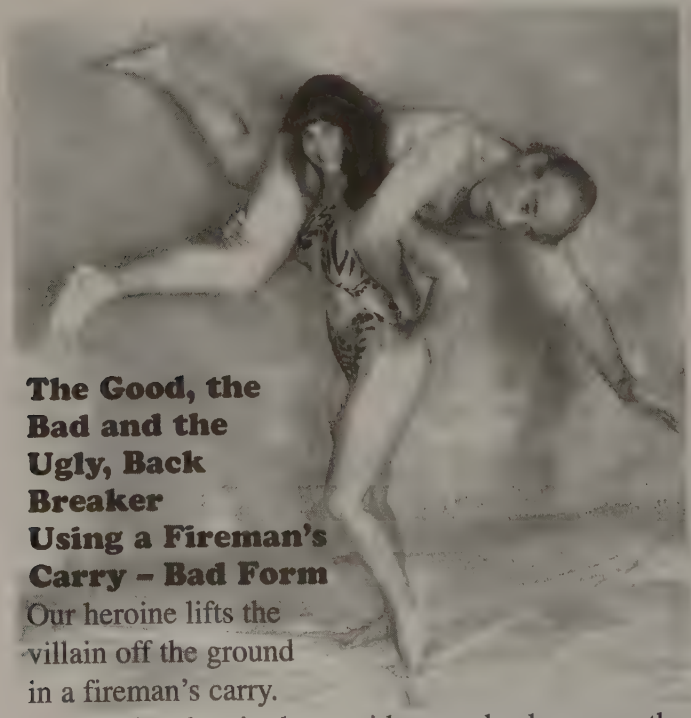
This man was working my side of the street. So now, not only is the pressure on his shoulders, small of his back and knees, but there is also the pressure of losing his wallet to one of Benny "The Jet" Urquidez' search and seizure techniques. This hold was considered illegal until Benny started writing the rule book.

Police Use Badges to Counter Opponents – Countering a Police Come Along

I have my opponent in a devastating wrist flex and come along. Using both of my hands, I am flexing my opponent's wrist using one of the many police come alongs. My opponent is on his knees and crying like a baby. He counters my come along by identifying himself as a police officer and showing me his badge.

Countering a Straight Arm Lock Variation

My opponent has me in a straight arm lock using a figure-4 arm hold. I outsmart him by reaching over and grabbing his badge and try to pass myself off as a policeman. I spent 3 days in jail for disorderly conduct and a bad impersonation.



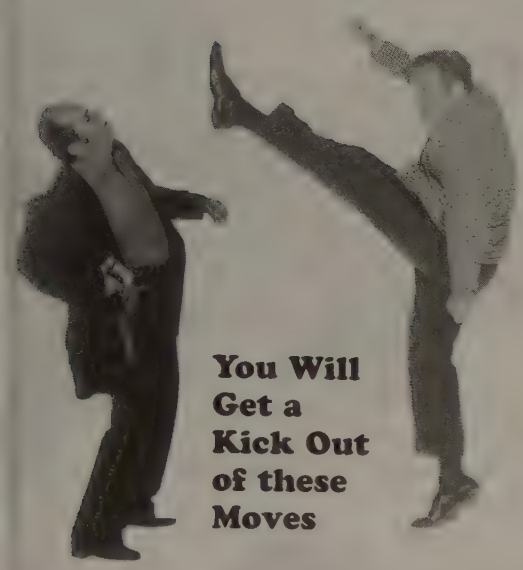
The Good, the Bad and the Ugly, Back Breaker Using a Fireman's Carry – Bad Form

Our heroine lifts the villain off the ground in a fireman's carry.

A back breaker is done with your back across the lifter's shoulders, not your stomach as she is demonstrating. You can tell she's not focused but all the men are!

Back Breaker – Good Form

This is one of many back breakers. The small of your opponent's back is resting on your shoulders. Your right hand is reaching between his legs and grabbing his left wrist as a handle. Your right hand grabs underneath his chin and bends his head backward. Jump up and down until you hear a cracking sound.



You Will Get a Kick Out of these Moves

Woman Defending Against a Man with a Groin Grab from in Front Variation

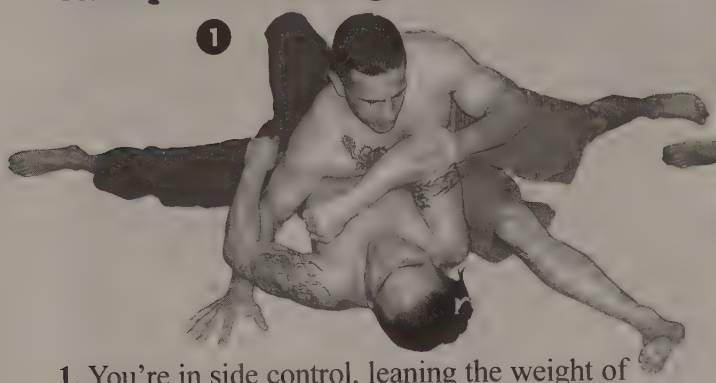
Man attacks woman looking for sexual favors. A man can most often overpower a woman because he is generally bigger and somewhat stronger than she is.

Using a strong grip, the woman grabs the groin with her left hand and pulls. It is more painful to grab the man's testicles as a handle than grabbing his penis as a handle. What the hell, it all hurts. Now the man is no longer the aggressor.

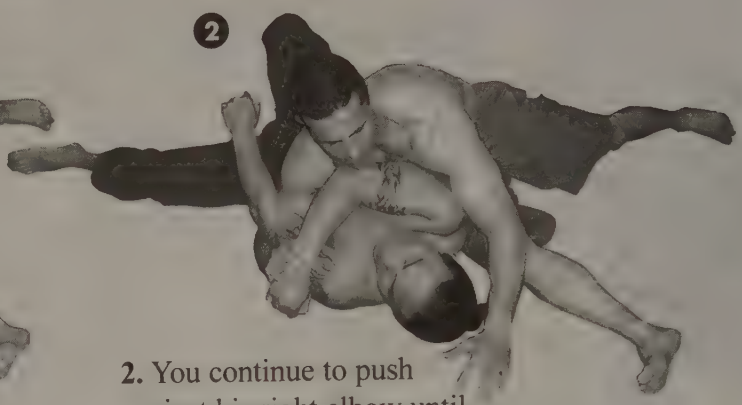
Woman Defending Against a Man from Behind Using a Groin Grab Variation

A man attacks the woman from behind wrapping his arms around her body trapping her arms. He then grabs at either her neck, breasts or waist. If possible, the woman places her right hand over his right wrist holding him long enough to attack his groin area with her left hand. She can strike the groin area for a quick escape but it is tough to beat grabbing the man's testicles with her left hand and, using them as a handle, giving them a good yank. Next time when Ken hits on his beautiful wife, Carmen, he will try flowers and candy.

Cobra Choke with your Arm Underneath your Opponent's Arm – Chiropractor Pete gives an Adjustment



1. You're in side control, leaning the weight of the right side of your upper body on your opponent's chest. Your right hand is underneath your opponent's left triceps. Your left arm pushes against your opponent's right elbow.



2. You continue to push against his right elbow until you catch his right wrist with your right hand.

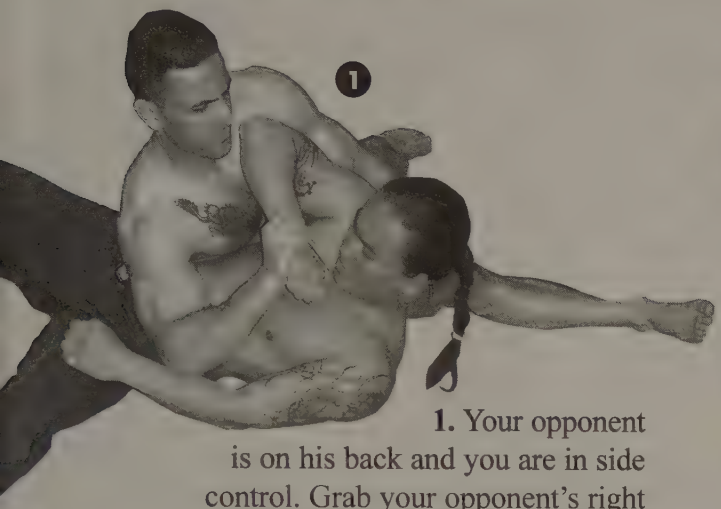
3. Reach under your opponent's head and neck; and grab his right wrist with your left hand. The weight of your right upper body helps control your opponent's right elbow.

4. Note: your opponent's right arm is underneath his chin and pressing against his neck. The more you pull his right arm with your left hand, the more you will choke him.

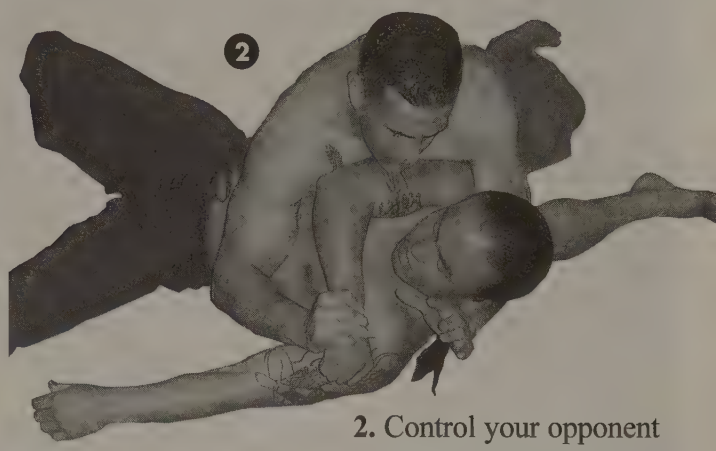
5. Start to crank your opponent's head forward with your left forearm against the back of his head, making your opponent very uncomfortable.

6. Continue to pull his right arm which is around the left side of his neck. Grab your left wrist with your right hand, keeping his shoulders on the mat. Crank his head forward. The result: He will choke himself as you continue to crank his head forward. If done right, the pain is excruciating.

Cobra Choke Variation with your Forearm Controlling your Opponent's Bicep



1. Your opponent is on his back and you are in side control. Grab your opponent's right wrist with your left hand, and push it to the left side of his body.

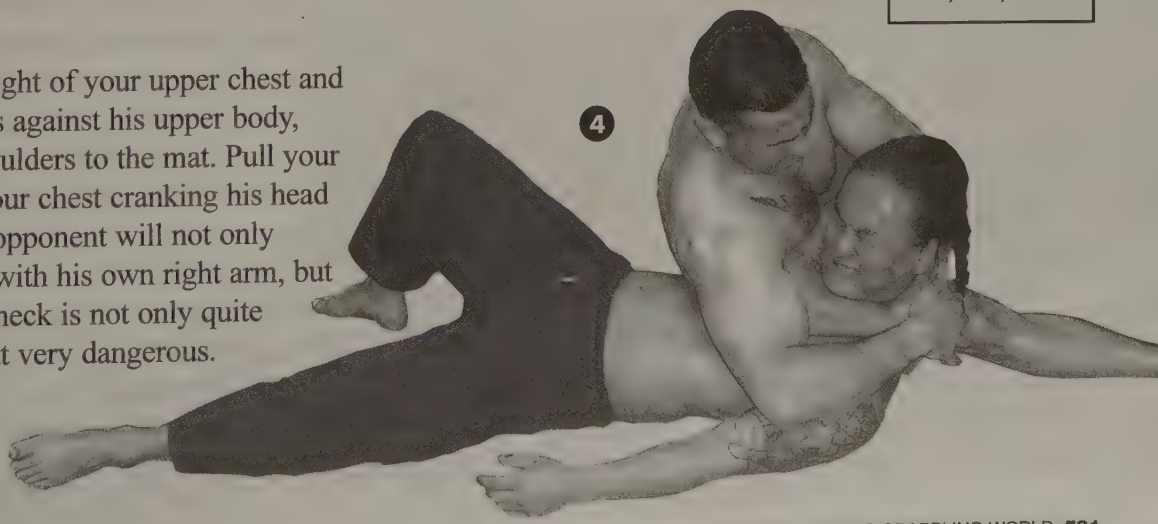


2. Control your opponent by keeping the weight of your upper body on his chest. Wrap your left arm underneath the back of his head and grab his right wrist with your left hand.

3. Wrap your opponent's right arm around his neck with your left hand controlling his right wrist. Grab your left hand with your right hand. Your right elbow and forearm are leaning on and controlling your opponent's left upper arm.

Cobra Chokes: 171, 398, 423, 431, 432, 433, 434, 459, 460, 464, 541, & 580.

4. With the weight of your upper chest and right arm, press against his upper body, pinning his shoulders to the mat. Pull your arms toward your chest cranking his head forward. Your opponent will not only choke himself with his own right arm, but the pain in his neck is not only quite excruciating but very dangerous.



Half Dragging Straight Arm Bar Handcuff – Policeman Greg Mader

Your opponent is down on his back and left side. You step over his neck and face with your left leg and press your left calf against his neck and face as a base. Hug his straight right arm between your upper left ribs and your left arm in the armpit area. As you shove your left inner thigh and waist forward and lean your upper body back, you have a half dragging straight arm bar. This puts pain on his right elbow. You are controlling his upper body. Now he only has his left arm to counter you with. Reach for your handcuffs with your right hand and handcuff his left wrist.

If your opponent is on his back and left side, grab his right wrist with both hands and straighten out his right elbow. Step over his head with your left leg and drag his body until he is on his stomach. His neck is caught in the bend of your left leg between your calf and thigh. Step over with your right leg to balance your body. To choke your opponent, lean backward squeezing his neck with your bent left leg. His right arm is straight. Both of your hands are pulling back at his right wrist locking his straight right arm at the elbow putting pressure on his elbow and shoulder. You now have a dragging arm bar, one of the time hold series. Keep the slack out with your right hand and with your left hand reach around and grab your handcuffs and cuff his right wrist, if you haven't already. At this time the pain is in his neck, right shoulder, straight right arm at the elbow and his cuffed wrist.

Rolling Upside Down Triangle "Gi" Choke Using Your Arms

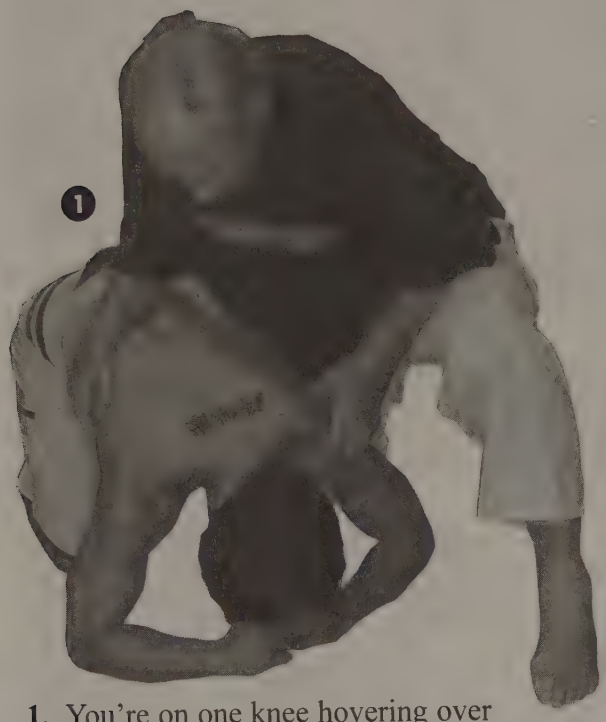
This hold can be done with or without a "gi." Instead of keylocking your arms you're grabbing your left sleeve with your right hand.

(No head variation) This is one of the Dark Side of the Moon series (what the referee doesn't see didn't happen). Since nobody can see Gokor's head and face, nobody knows that he is biting his opponent on the back and shoulder.

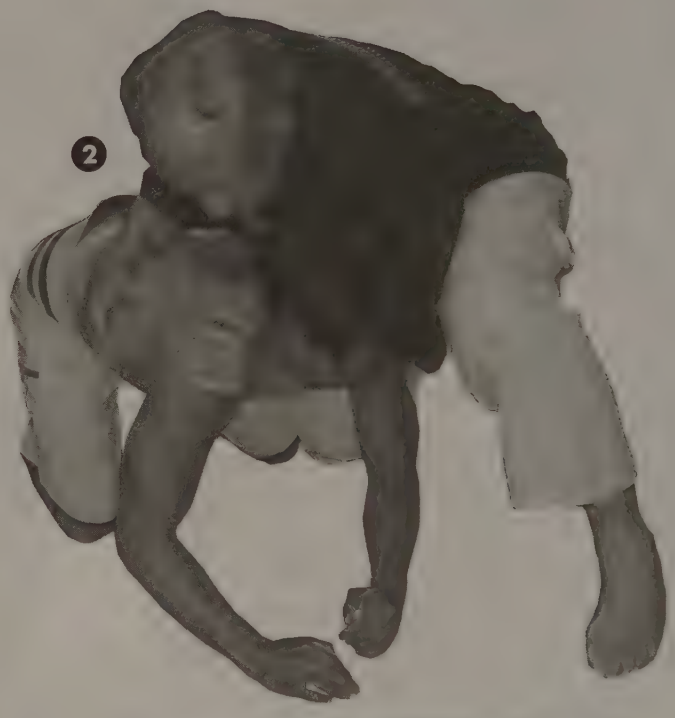
Below the Waist Handle – Las Vegas Stan Witz

Your opponent is on his back. His legs are bent. Grab his left ankle with your left hand, pull and tuck it underneath his right knee. His right ankle is caught between the inside of your right elbow and the right side of your body. Place your right hand between his legs. To lift his hips off the ground, stand and lift his left ankle with your left hand. Look closely at my right hand in this photo. Without getting gross, turn your right hand, palm down, and grab a firm handle and lift his body. This works on males only.

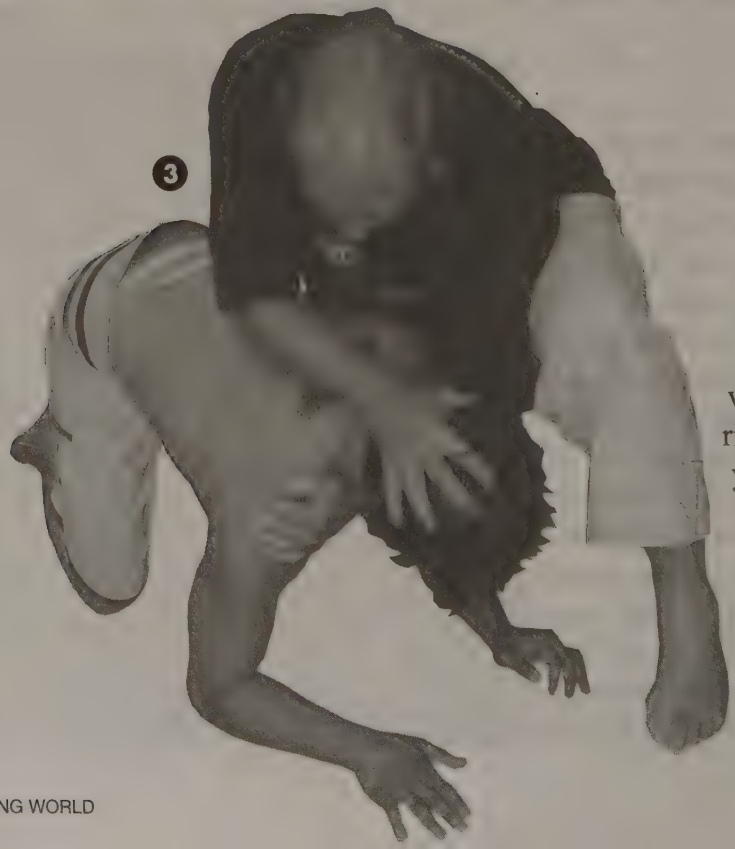
Larynx Crush



1. You're on one knee hovering over your opponent's back. Your hands are temporarily controlling his body



2. Jam your left hand underneath your opponent's neck. The thumb side of your left wrist is against his throat.

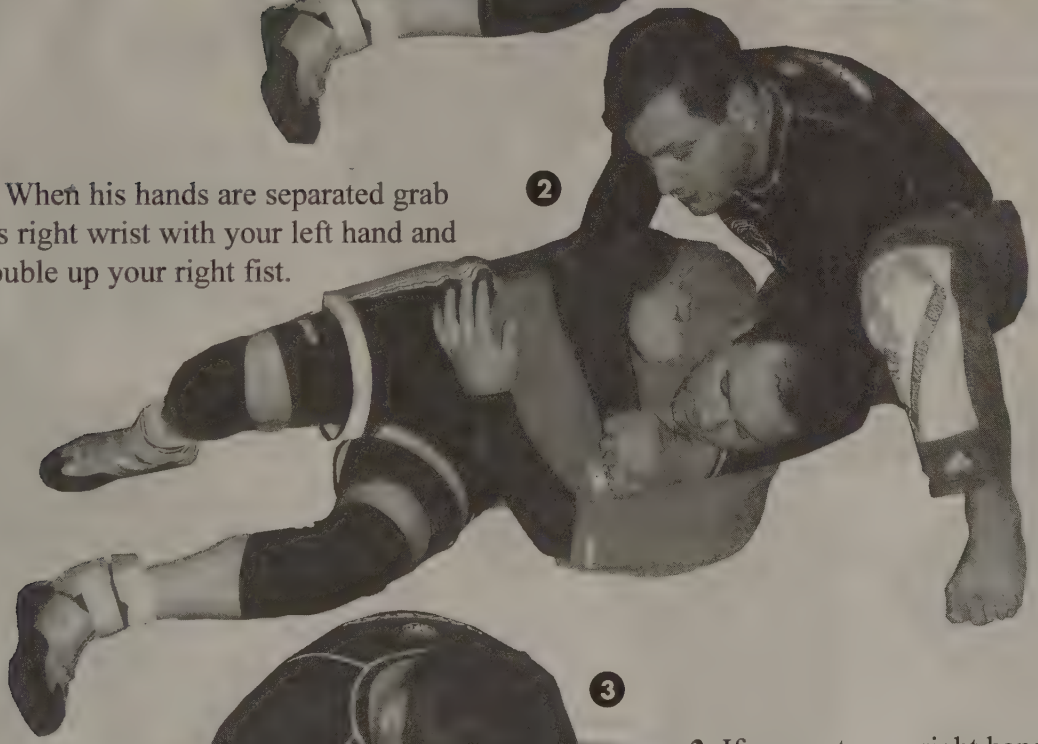


3. To put pressure on his larynx and windpipe, grab his right shoulder with your left hand and shove his head down with your right hand.

Indian Cobra Grip with a Fist to the Jaw

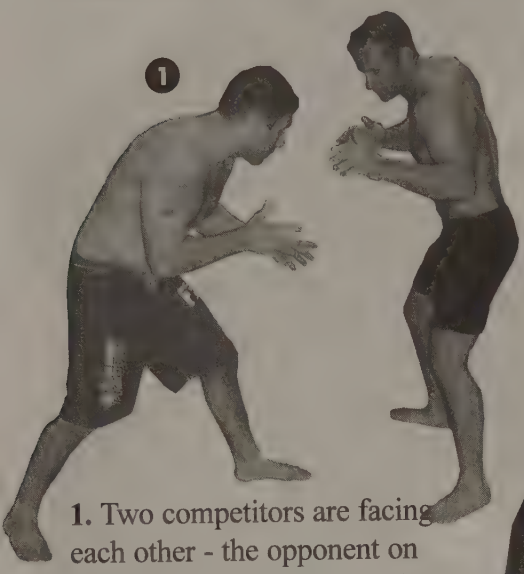
1. Your original thought is to go for a straight arm bar on his right arm, but your opponent locks his hands together. One of many ways to make your opponent break his grip is by putting your left arm behind his neck and with your left forearm and knee crank his head forward.

2. When his hands are separated grab his right wrist with your left hand and double up your right fist.



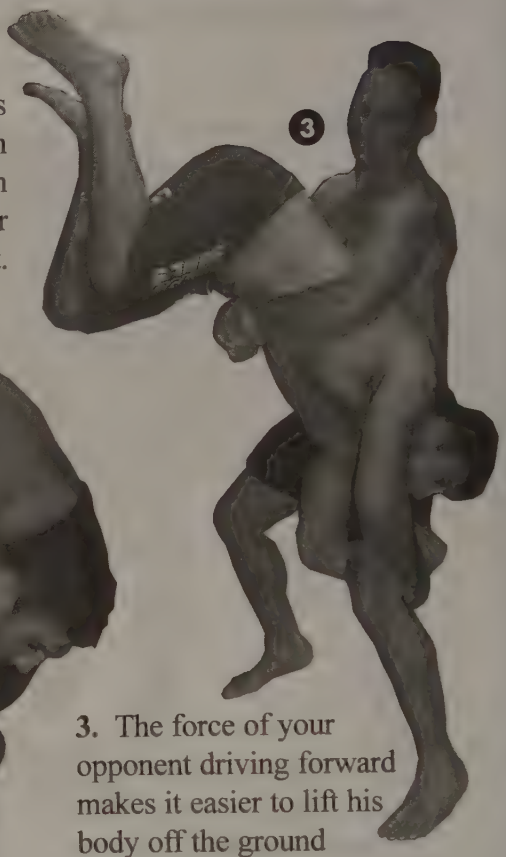
3. If you put your right hand behind your opponent's neck and push away it would be known as a popular pro-wrestling finishing hold called "The Cobra grip." But in this variation shove your right fist into the right side of your opponent's jaw and tighten up your grip with your left hand. The pain is on the right side of your opponent's jaw.

Counter to a Single Leg Takedown
Head First Pile Driver – Mike Smithsonian

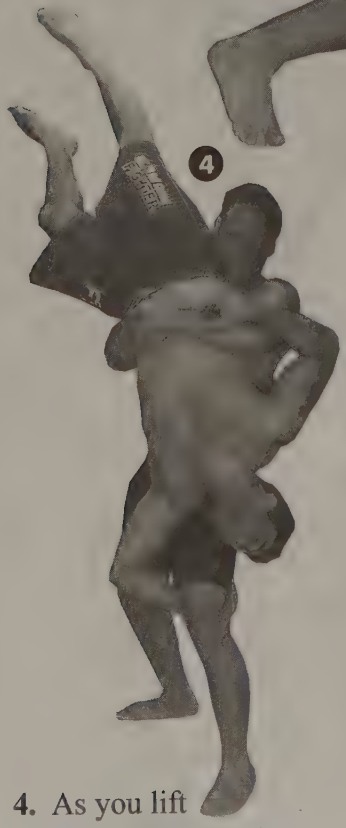


1. Two competitors are facing each other - the opponent on the left bends his knees and goes for an Outside Single Leg Takedown.

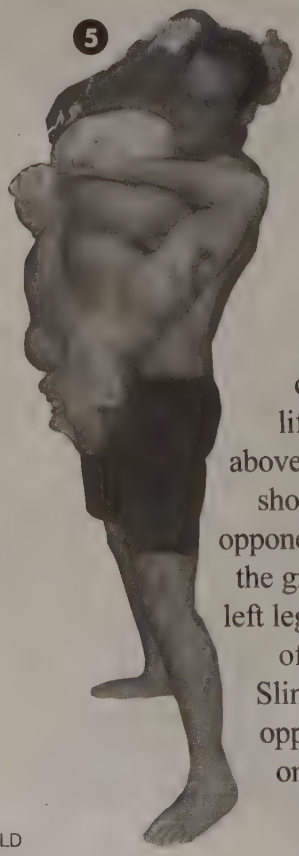
2. As your opponent attacks your left leg with his head on the outside, wrap your arms in a strong grip around your opponent's lower chest.



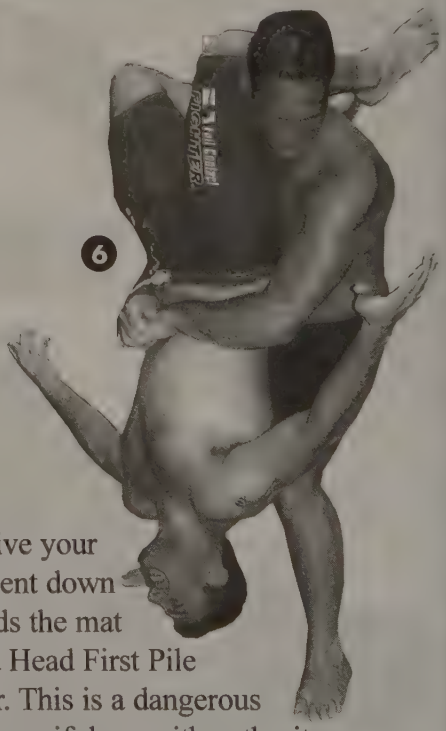
3. The force of your opponent driving forward makes it easier to lift his body off the ground and up in the air.



4. As you lift your opponent off the ground, he loses his right handed grip on your leg.

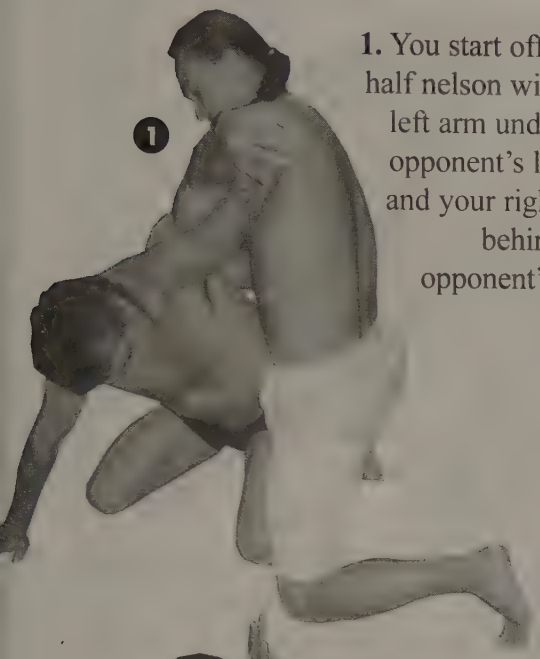


5. As you continue to lift him high above your right shoulder, your opponent has lost the grip on your left leg with both of his hands. Slingshot your opponent high on your right shoulder.

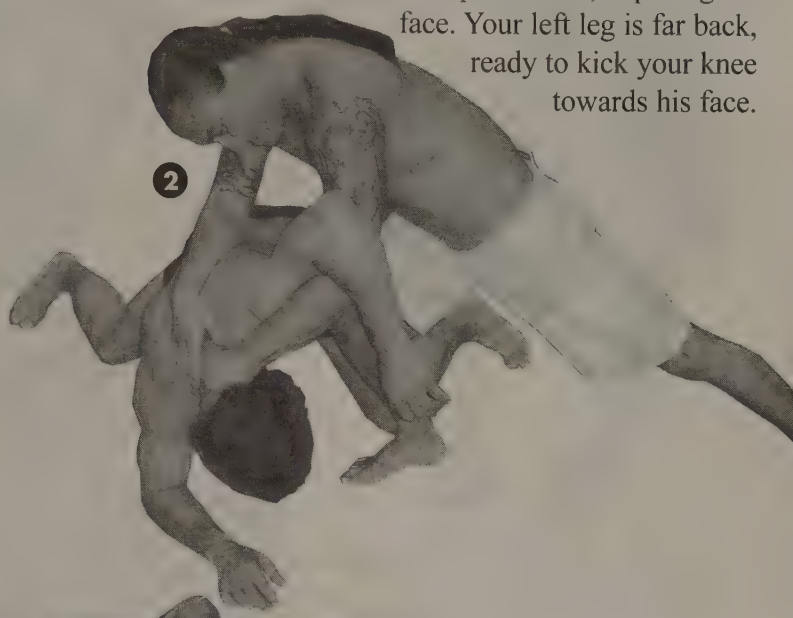


6. Drive your opponent down towards the mat with a Head First Pile Driver. This is a dangerous technique if done with authority. Practice this move with caution, as it could result in serious injuries to your opponent's head and neck.

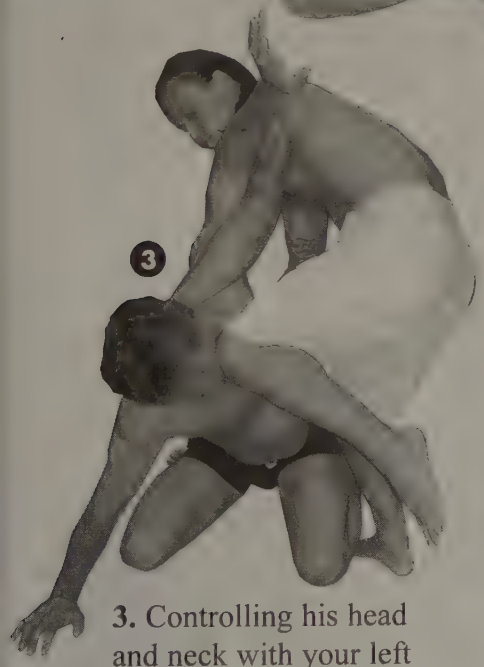
Getting a Couple of Kicks Out of a Half-Nelson – North Korean Pilot Steve Kim



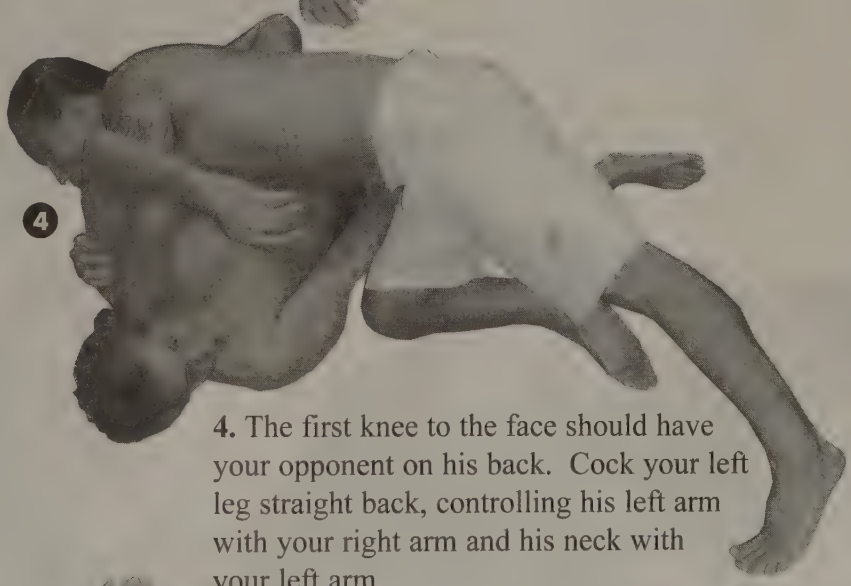
1. You start off with a half nelson with your left arm under your opponent's left arm and your right hand behind your opponent's neck.



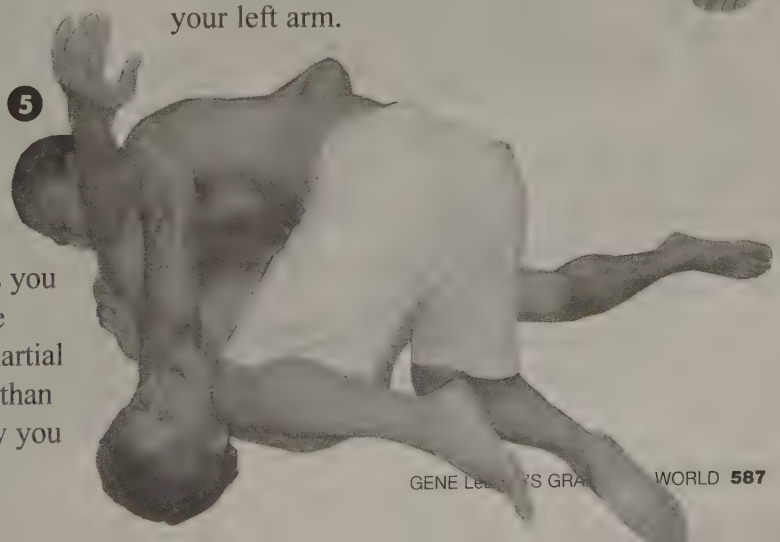
2. Lower his head with both of your hands as you raise his left arm up in the air, exposing his face. Your left leg is far back, ready to kick your knee towards his face.



3. Controlling his head and neck with your left hand, knee your opponent in his jaw.

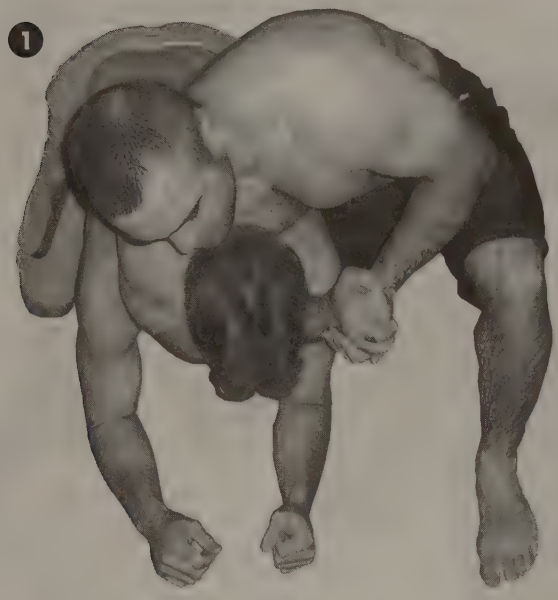


4. The first knee to the face should have your opponent on his back. Cock your left leg straight back, controlling his left arm with your right arm and his neck with your left arm.

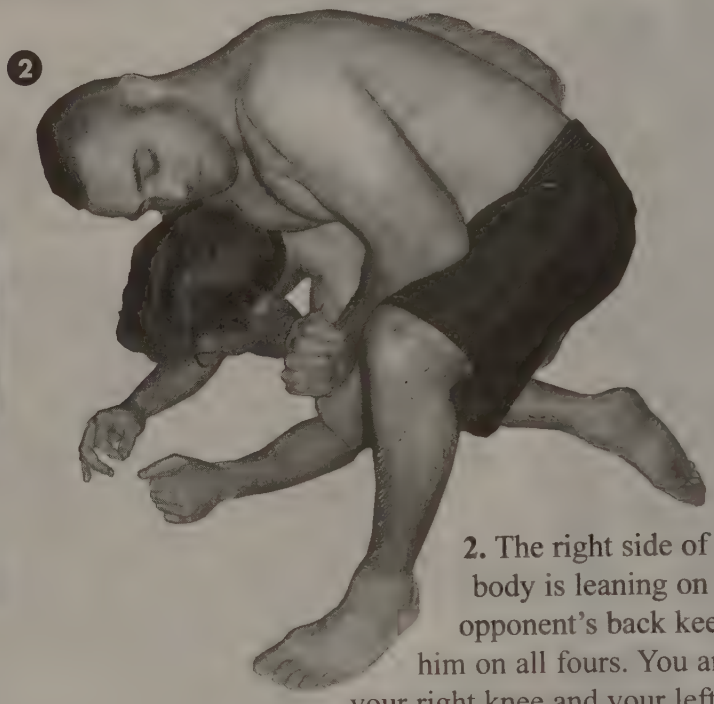


5. Drive your left knee into his jaw. This technique can be very dangerous, as you can see, and should only be used extreme circumstances. I always believe in the martial arts, it is better to humiliate an opponent than to hurt him. But life is how it is, not how you want it. Sometimes you have no choice.

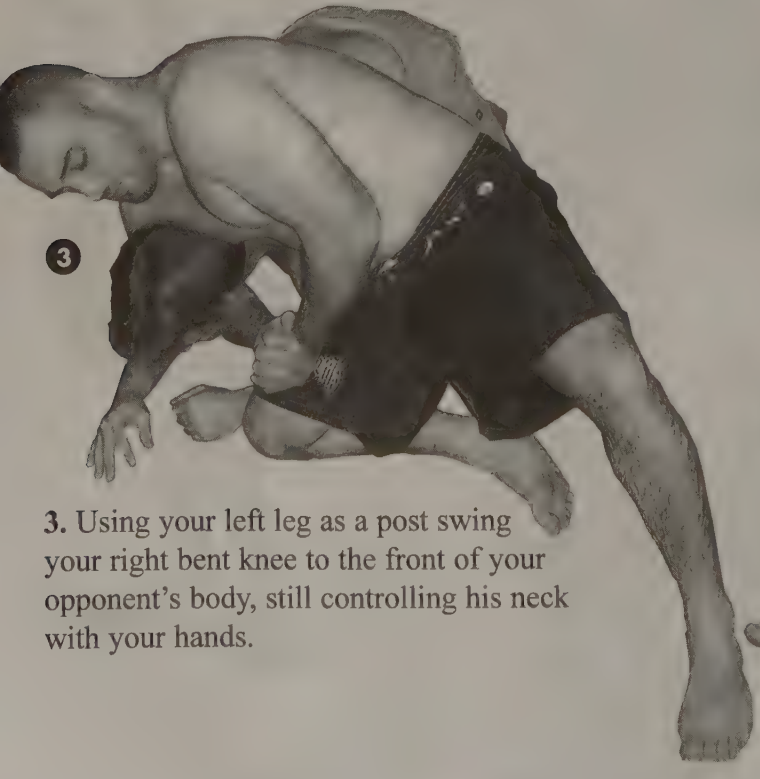
Throat Crunch & Neck Lock – The Shawn Crowder Crunch



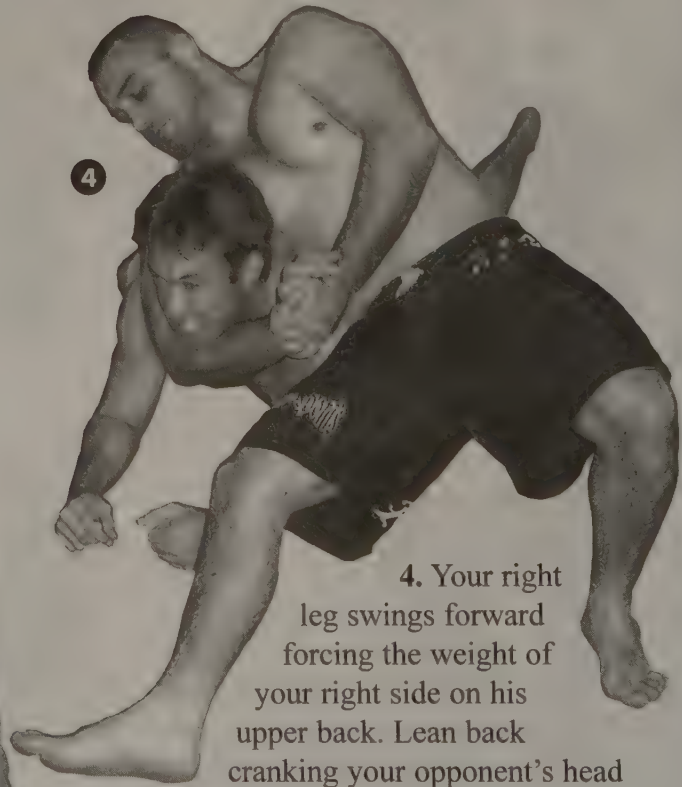
1. Your opponent is on his hands and knees and you are on the left side of his body. Wrap your right arm around the front of your opponent's neck. Your left hand grabs the blade side of your right hand.



2. The right side of your body is leaning on your opponent's back keeping him on all fours. You are on your right knee and your left foot is in front of your opponent's body.

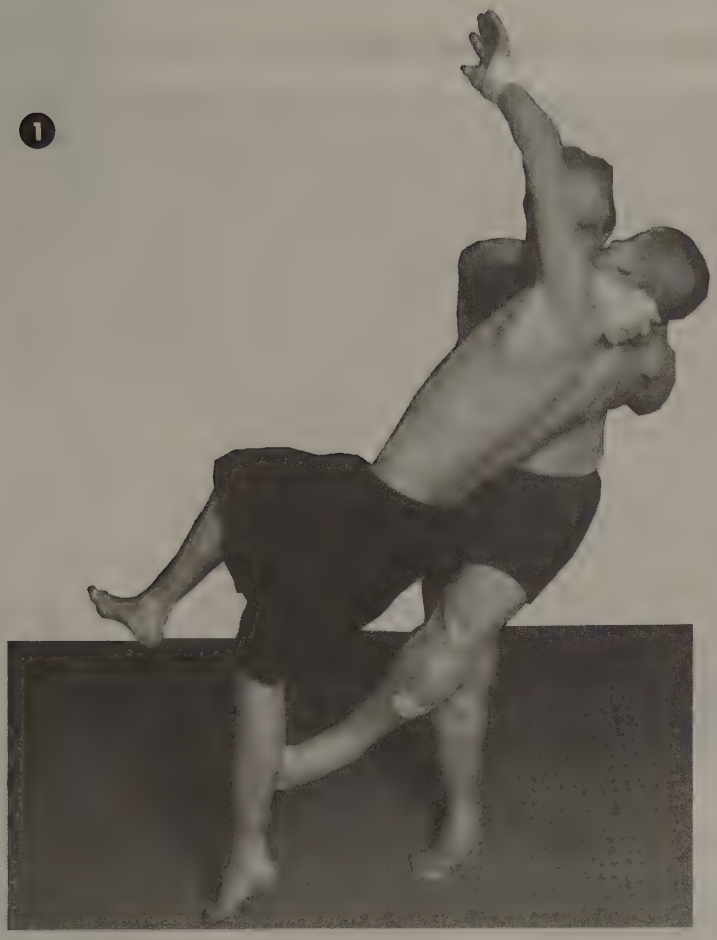


3. Using your left leg as a post swing your right bent knee to the front of your opponent's body, still controlling his neck with your hands.

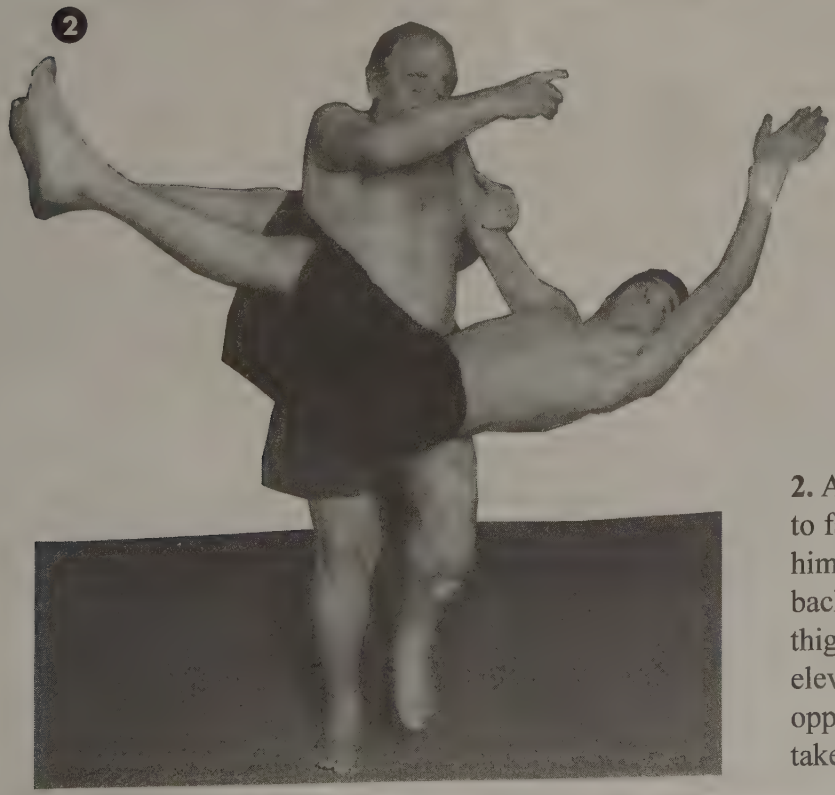


4. Your right leg swings forward forcing the weight of your right side on his upper back. Lean back cranking your opponent's head backward crushing his larynx in an bar arm procedure. The thumb side of your right forearm is pressing against his larynx, be careful.

Foot Sweep into Knee to the Small of the Back

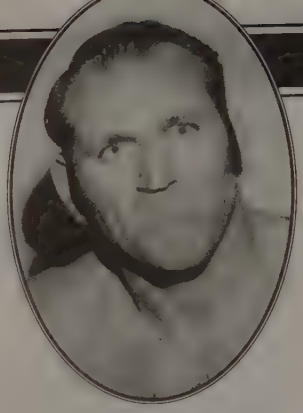


1. Your left hand controls your opponent's right forearm. Your right hand wraps around his neck. Sweep his right foot and ankle with your left foot as you lead him backwards off balance.

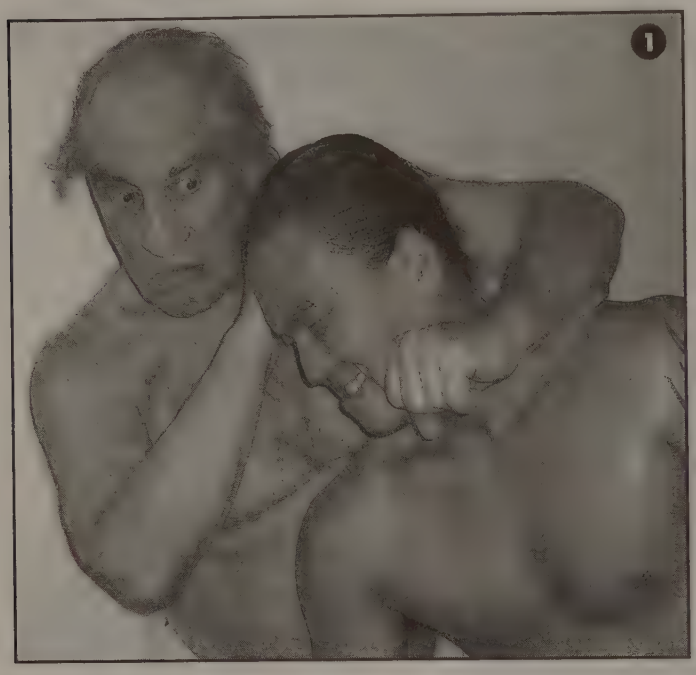


2. As your opponent starts to fall on his back, kick him in the small of his back with your upper left thigh and see how much elevation you give your opponent before gravity takes over.

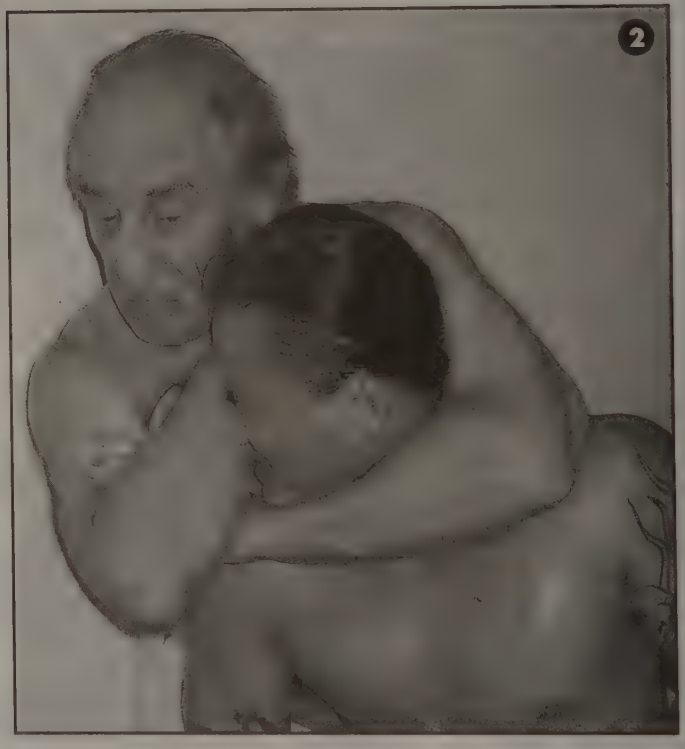
Neck Crank & One Sided Choke – Danny Hodge



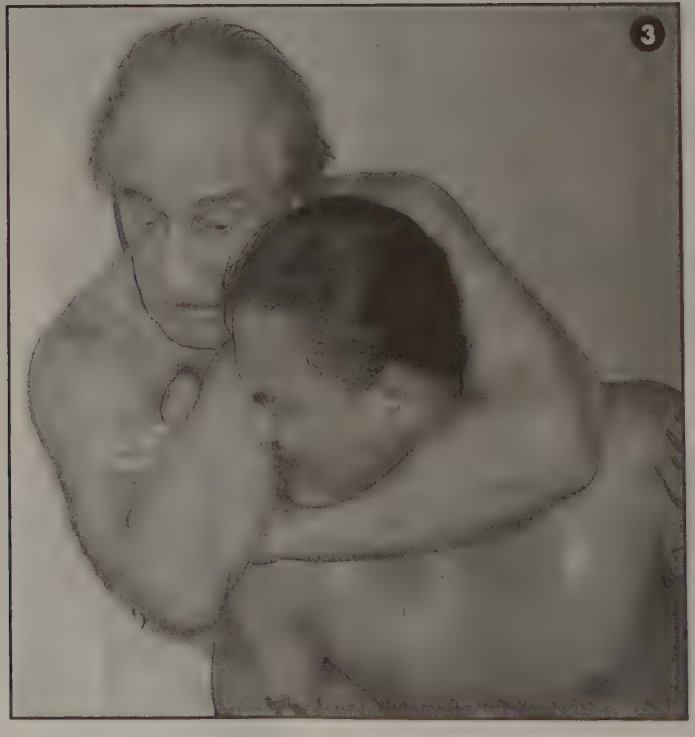
Danny Hodge



1. From behind your opponent, throw a left hook against his jaw turning his face to his right. Push his face to his right side with your right hand.



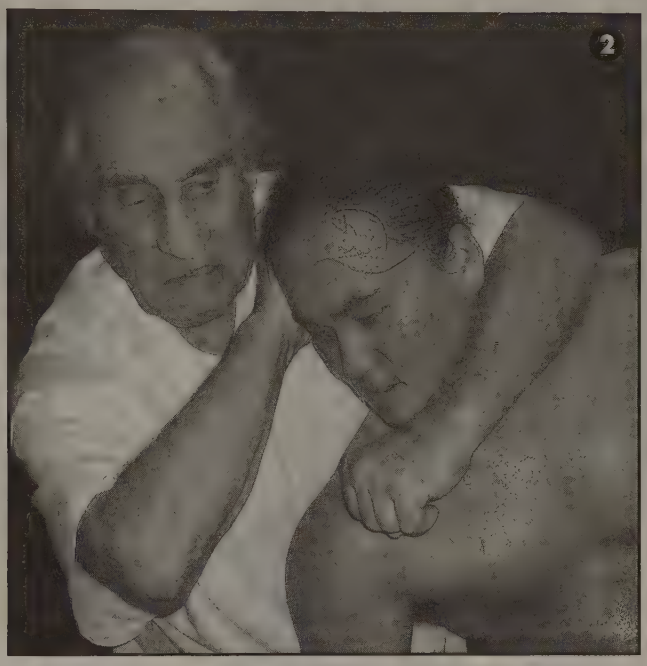
2. Key lock your left palm on your right bicep, and tighten it up.



3. As you tighten your grip use your chest as a third arm and lean forward. You now have a tremendous Neck Lock, and a great Choke, with your left forearm. Don't forget to Crush his Nose with your right forearm. That will get his full attention.

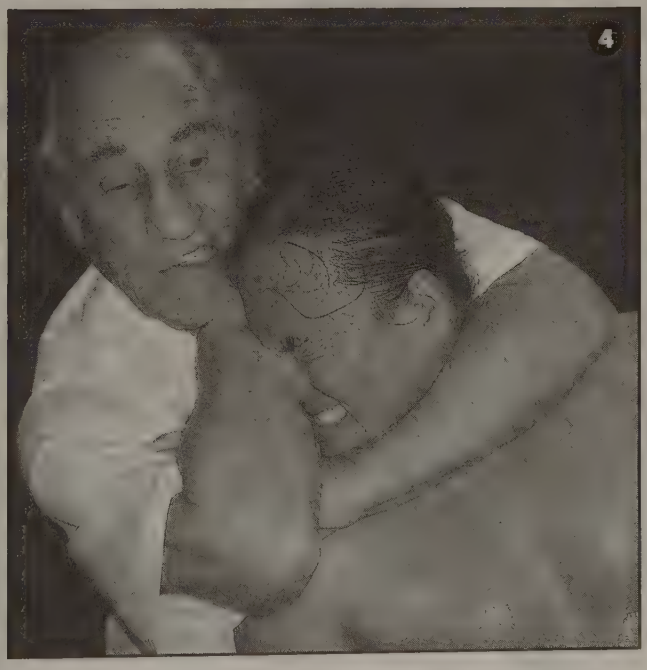
Neck Crank & One Sided Choke – Danny Hodge Variation

1. If you have trouble getting close to your opponent as you hit him with your left fist; grab his hair and pull him in close to you.



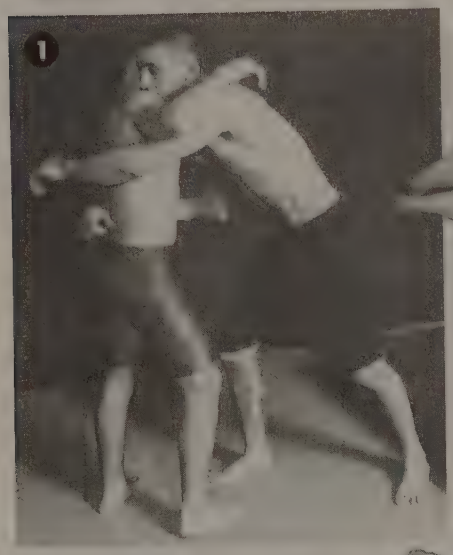
2. To prevent him from getting away, pull his hair into your upper chest. Wrap your left forearm around his neck.

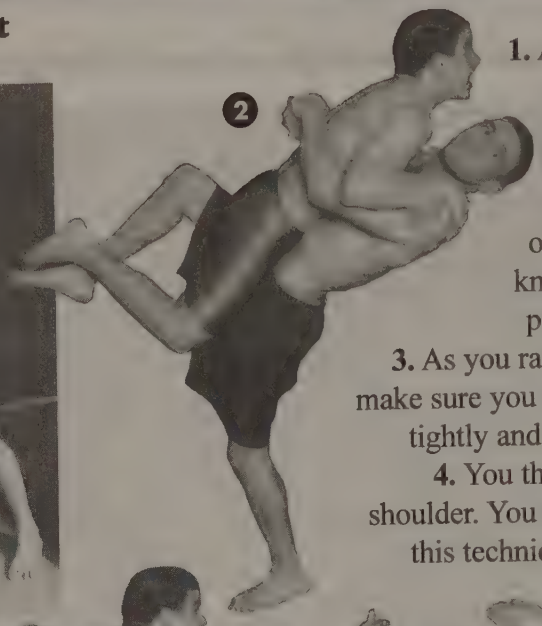
3. Continue and key lock your arms together, position yourself so the referee can't see (dark side of the moon) that you are still using his hair as a handle with your right hand.



4. It's annoying to your opponent, because he's in a necklock and getting choked, but if you want to know what he's thinking: He wishes he could breathe, because you're crushing his nose with your right forearm.

The Nutcracker Sweet



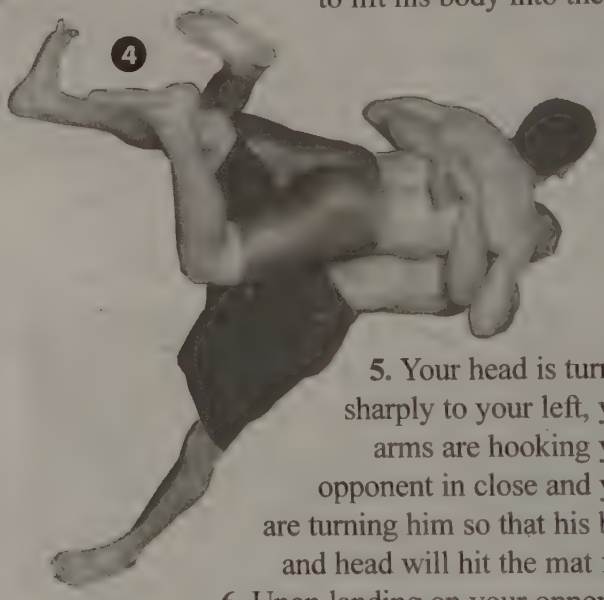


1. As you are facing your opponent, wrap your arms around his lower back. Grab your right wrist with your left hand.

2. You raise your opponent off the ground by lifting with your knee between his legs. This is more painful if attempted against a man.

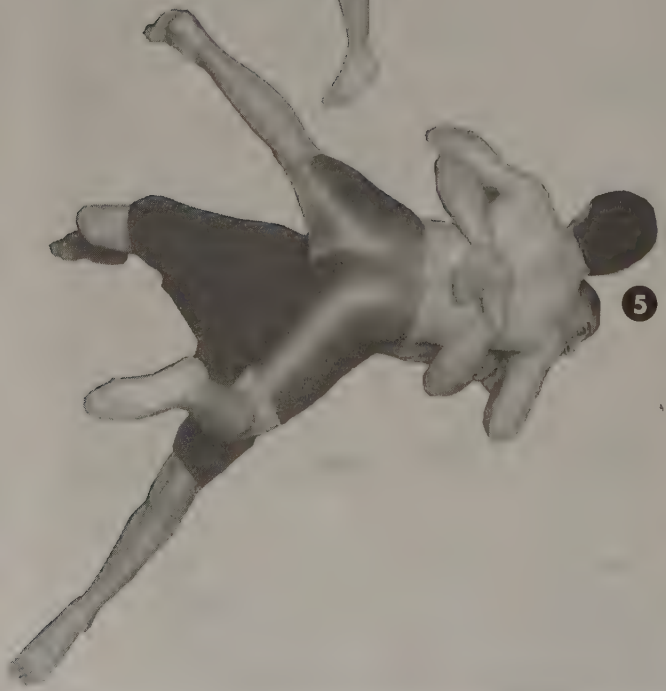
3. As you raise your opponent off the ground, make sure you hug him against your upper chest tightly and turn your head towards your left.

4. You throw your opponent over your left shoulder. You do not let go of your hand grip in this technique and your right knee continues to lift his body into the air.

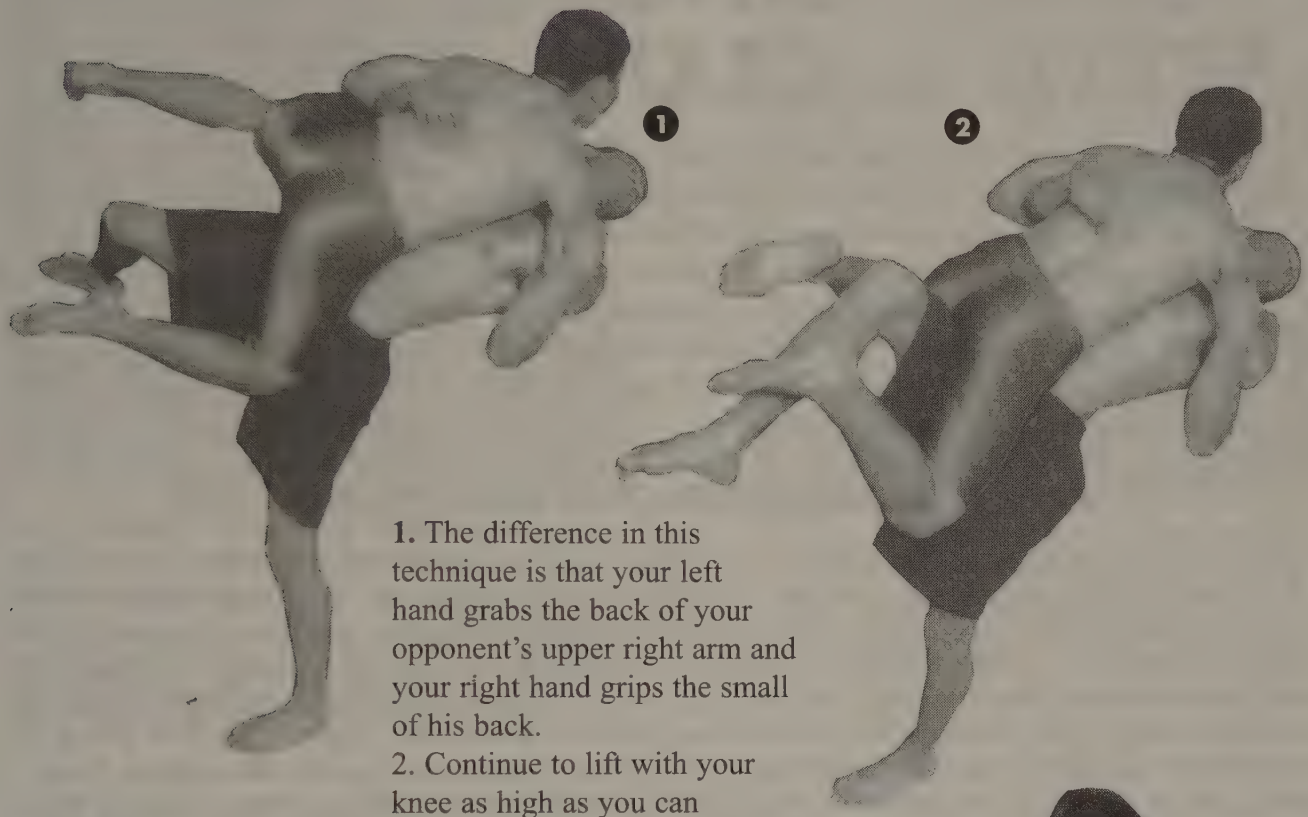


5. Your head is turning sharply to your left, your arms are hooking your opponent in close and your are turning him so that his back and head will hit the mat first.

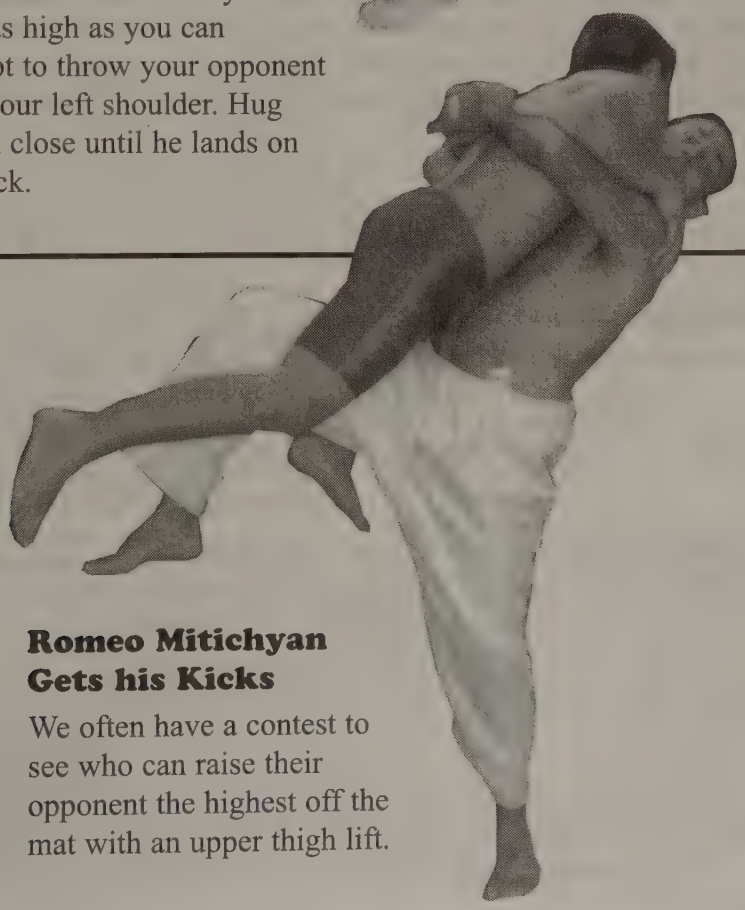
6. Upon landing on your opponent, your chest should drive him through the mat. Since your hands and wrists are between the mat and your opponent's back, the jarring can be acute.



Grip Variation of the Nutcracker Sweet



1. The difference in this technique is that your left hand grabs the back of your opponent's upper right arm and your right hand grips the small of his back.
2. Continue to lift with your knee as high as you can attempt to throw your opponent over your left shoulder. Hug him in close until he lands on his back.

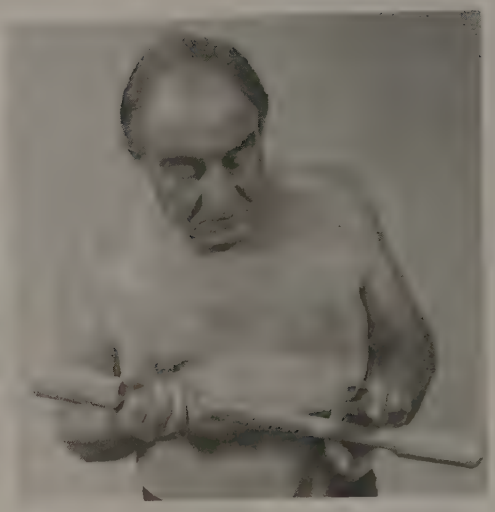


Romeo Mitichyan Gets his Kicks

We often have a contest to see who can raise their opponent the highest off the mat with an upper thigh lift.

CHAPTER 16

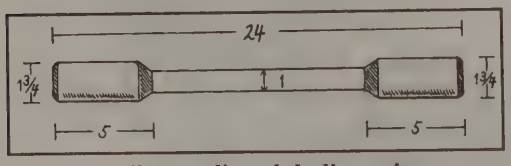
GRAPPLING WITH A CLUB



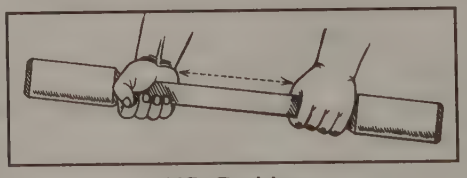
Gene LeBell is the creator of this style of club offense and defense. This style does NOT use striking techniques. Gene LeBell teaches you how to use the baton as an extension of your arm. You are using grappling techniques with the baton to control an opponent. The use of any aggressive technique with a club can be dangerous. Many of these techniques are meant to humiliate and intimidate an adversary, instead of causing permanent damage to him.

THE GENE LeBELL DESIGNED GRAPPLING CLUB

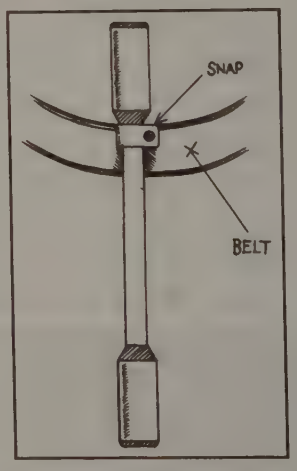
There are many varieties of club designs. They all have their good points and bad points. This club was designed by Gene LeBell many years ago. In an effort to add to his arsenal, Gene began using a club to grapple with and liked the results he got. The club is being used today by more and more police groups who have attended LeBell's seminars. They have found it is more effective to use a club to restrain a suspect rather than strike them with it. The reason for this design was that in the traditional club the closed hands could slide off one end of the club or the other. The knobs on each end help to stop your gripped hands from sliding off the club. You not only use it as a deterrent against a suspect's striking arms, legs and other objects, but as a 24-inch extension of your arm to aid you in all offensive and defensive techniques. When grappling with a club it will make you taller, and your arms longer. For example, if you can't reach your arms around a heavy person and lock your hands together, using a club will make it easier by giving you an arm extension.



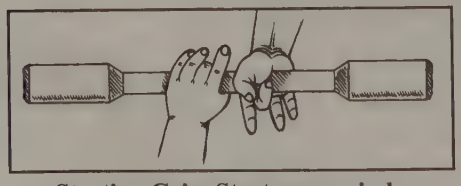
LeBell grappling club dimensions.



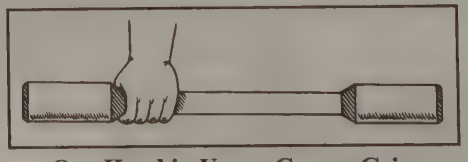
Rifle Position.
Both thumbs pointing forward.



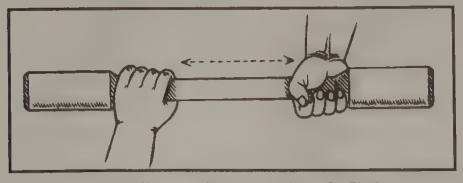
I use a 1-1/8" circumference snap strap to secure the club to my waist. To remove the club from the belt holster, just snap it open. You can catch the club with either hand.



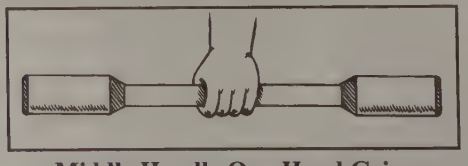
Starting Grip. Start your grip by grabbing with your middle fingers.



One Hand in Upper Corner Grip.
Use for hooking or the start of a two-hand scissoring grip.



Inside Spread Two-Hand Grip.
Test this by spreading your gripped hands until the knobs stop them.



Middle Handle One-Hand Grip.

Single One-Leg Takedown Without a Club

Shoot in low. With your left hand attacking between your opponent's legs, grab the back of his left lower calf. You try to reach around with your right hand and lock your hands together.

Single One-Leg Takedown With a Club

Shoot in low with the club in your left hand. Wrap it around the suspect's lower left calf and Achilles tendon. The advantage here is you don't have to bring your right hand around the back of his foot. You can just catch the business end of the club with your right hand, which adds an extension to your arms.

Drop to your left knee as you drive your left shoulder against the suspect's upper left shin.

Control the suspect's left ankle with the club as you shove your left shoulder against the suspect's upper left shin. It will lock his left knee straight and he will head toward the mat. You can make him give up or quit by continuing into ankle or knee locks.

Double Leg Takedown

Shooting in low, wrap your arms around your opponent's lower thighs. In this case, although you try, you can't grab your hands together as they are not long enough. You may need an extension to your arms. When doing this takedown tackle without a club, you generally drop one or two knees to the ground. Doing a double leg takedown using a club you should end up still on your feet, while the opponent is on his back.

Double Leg Takedown Using a Club

Shoot in low. Go for a double leg takedown. The club is in your right hand. Swing it around the backside of his lower thighs and catch the business end of the club with your left hand. Pull your opponent in close to you using your club as an extension of your arms.

Lift your opponent off the ground by pulling the club close to the right side of your body. Make sure that the man is in front of you, not between your legs.

Keep a firm grip on both ends of the club and his upper body will fall first. Your "tag team" partner, gravity, will assist you in this technique.

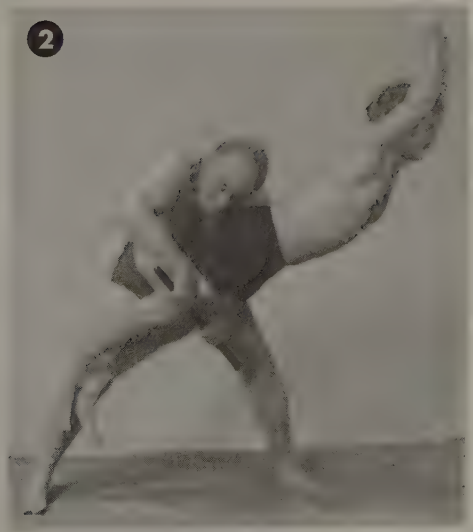
Double Leg Takedown from Behind Without a Club

You approach your opponent from behind and wrap your arms around his lower ankles and shins as you drop your left knee to the mat. Drive your left shoulder into his upper calves.

Try to keep your opponent's feet on the mat as you continue to drive your left shoulder into both of your opponent's calves, primarily his right calf. This will force your opponent to fall face first onto the mat

Double Leg Takedown from Behind Above the Knees Using a Club

You approach your opponent from behind with the club and wrap the club around your opponent's lower thighs just above the knees catching it in your opposite hand. Drive your head and shoulder into your opponent's lower back and buttocks, pulling his legs and body in close to your left shoulder with the club. The advantage of using the club is that you can do this technique without dropping to your knees.



Continue to pull and lift up on your club raising his feet off the ground. His legs and body should be in front of you.

Continue to lift the club and his legs up and let your invisible "tag team" partner, gravity, take over. His head and upper body will hit the ground.

Two Arm Wraparound Lift from Behind Without a Club

You are behind your opponent and he is too large to wrap your arms around him.

Two Arm Wraparound Lift from Behind With a Club

With the club in your right hand, from behind, wrap the club around the suspect's stomach and catch the opposite side of your club with your left hand. You're locking both of his arms close to his sides.

Pull the suspect close to you using the club and bend your legs at the knees before you lift him up.

Straighten your legs at your knees. Lift your opponent off the ground and you can walk him (carry him) wherever you want to go. If he has an attitude problem once his is off the ground, you have the option of dropping him or throwing him over your right shoulder.

Full Nelson Without a Club

You are behind your opponent and you try to reach your arms under his armpits and around the back of his neck. Your arms are too short to lock your hands together. What can you do to accomplish a Full Nelson hold? The answer is to use an extension to your arms, the club.

Full Nelson With a Club – Come-Along

There are many practical go behinds that you can use with the club. Here you are starting from behind a suspect. With the club in your right hand, reach under the suspect's right armpit and wrap it around the back of his neck. Reach your left arm underneath the suspect's left armpit and grab the business end of the club.

With the club behind the suspect's neck and secured with both of your hands, control his lower body with your right lower thigh and knee and lean him backward. This is if you want to secure him in one place until your partner handcuffs him.

To put pressure on the suspect's neck, raise the middle of the club to the base of his skull and shove it forward by straightening your arms at the elbows. The ideal come-along is to walk the suspect backward. This way, if he drops his knees or buttocks to the ground, you can still safely control or drag him to a desired destination. Don't put excessive pressure on his neck unless he has an attitude problem.

Turkey Wing Without the Club

You're behind an opponent. Your right arm is underneath his bent right arm. Your left arm is in front of his neck. To choke your opponent or put a shoulder lock on him, all you have to do is grip your hands together and tighten your grip. But he is a big man, and your arms are too short to reach, hence the club extension.

Turkey Wing Using a Club

You are behind your opponent. Your right arm is underneath his bent right arm and his right forearm. Your left arm, which is holding the club, reaches around his neck and underneath his chin and over his right shoulder. Grab the other end of the club with your right hand, locking your hands together with the use of this extension. At this point, you can put pressure on his right shoulder or his neck.

Once you have your chicken wing you can put pressure on your opponent's right shoulder or his neck. You have a superior come-along to walk the opponent backward.

Winding Choke Hold Without a Club

From behind grab your opponent's left lapel up high with your right hand and pull it in front of his neck. Your left arm is underneath his left armpit and pushing against the back of your opponent's neck. To put pressure on his neck push his upper body away from you. This will crank and put a tourniquet on his neck and slow the blood supply to his head.

Over the Shoulder Winding Neck Choke Using a Club

The difference in this technique is that your left arm is above your opponent's shoulder, not underneath his left armpit. The business end of the club is resting on your shoulder. To put a tourniquet on his neck, straighten your arms. With this technique you can walk the man, drag him, choke him or even put a devastating neck lock on him.

Winding Choke Hold Using a Club

You can do a similar technique using the club. Holding the club in your right hand, shove the business end of the club under his chin and over his left shoulder. Your left arm is over the club and behind the back of his neck. The business end of the club is resting on his raised left shoulder. Straighten your arms out to tighten the tourniquet on his neck.

You don't need to use your opponent's jacket or gi as a handle, the club will suffice. You can use the club as a handle to drag him, walk him or choke him.

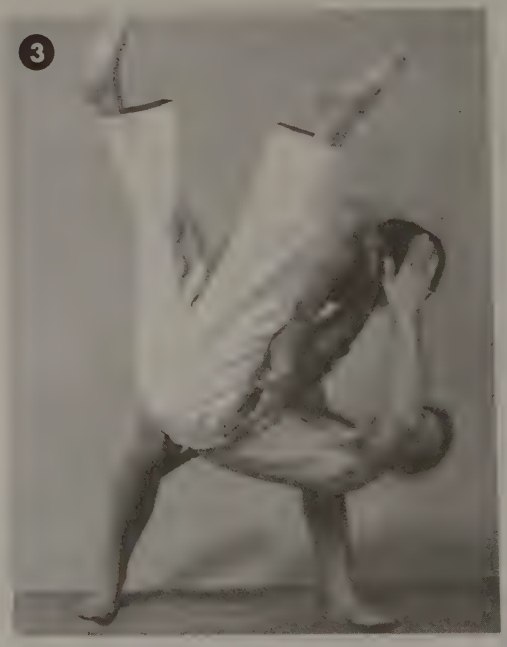
Thigh Sweep Hip Throw Using a Gi as a Handle

Using the uniform as a handle, grab your opponent's right upper sleeve with your left hand and the back of his jacket or belt with your right hand. Lift him off the ground and throw him over your right hip onto his back.

Thigh Sweep Hip Throw Using the Club as a Handle

Holding the club in your right hand, wrap it around your opponent's body and over his right upper arm. Grab the business end of the club with your left hand and pull it close to you.

Balance your opponent on your right hip as you straighten your left leg. Lift him off the ground using the club as an extension of your arms.



Roll your opponent over your right hip and upper thigh and toss your opponent's back toward the mat. Let go of the club with your right hand and when your opponent's back and shoulders hit the ground, you will still be standing with the club in your left hand.

Short Arm Scissors Without a Club

Your right wrist is deep in the bend of your opponent's left elbow. Place your right leg over your opponent's bent left arm, shoving his left wrist toward his shoulder. Keylock your legs and grab your right hand or wrist with your left hand and pull it toward your chest as you lean backward. The pain is in your opponent's bent left elbow.

Short Arm Scissors Using a Club

Place your club deep in the bend of your opponent's left arm. Place your right leg over his left wrist and keylock your legs. To apply pressure or pain to your opponent's left elbow, pull the club toward your chest as you squeeze his left wrist toward his left shoulder with your keylocked legs. If you have a good leg keylock on his arms you can have one or two hands free to handcuff your opponent.

Short Leg Scissors Without a Club

This technique is usually started from a standing position by placing your right wrist deep in the bend of your opponent's right leg. Fall on your back, keylocking your legs around your opponent's right leg. To put pressure on his bent right knee, shove against his right instep with your inner thighs forcing his heel against his buttocks. Grab your right hand with your left hand in a three-fingered grip and pull your right forearm toward your chest as you lean backward.

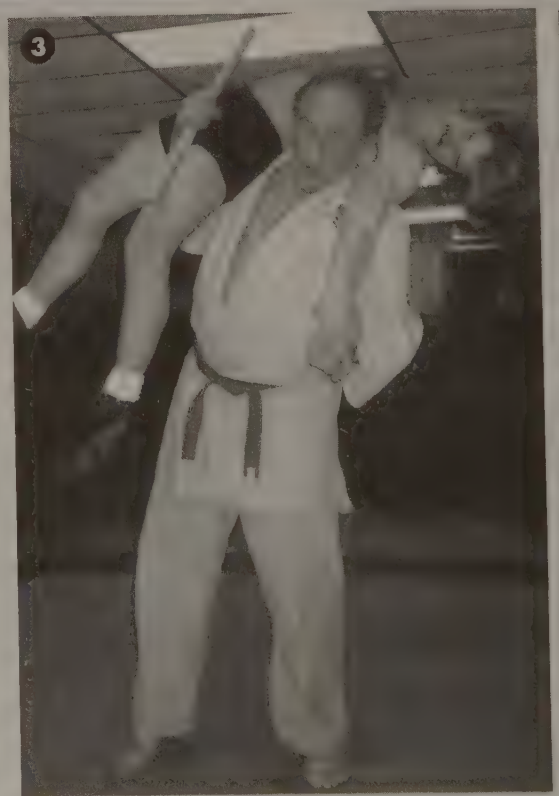
Short Leg Scissors Using a Club

Shove your club in the bend of your opponent's right knee and keylock your legs. Grab the club with both hands. To put pressure on his bent right knee, pull the club toward your chest as you lean your upper body backward. Be careful when you do this technique as the pain in his knee can be excruciating.

Using the club between your opponent's legs and the back of your neck, lift him off the ground. Make sure you maintain the pressure on his left arm by keeping it straight.

Club Between the Legs Lift into a Back Breaker and Straight Arm Bar

From behind your opponent, grab his left wrist with your left hand. Pull his left arm straight. Duck your head under his left armpit. Use your head as a base against his straight left arm. Pull down on his left wrist locking his straight left elbow. Jam the point of the club between your opponent's legs, then turn it east and west. Using the club as a handle pull your opponent's lower body close to you.



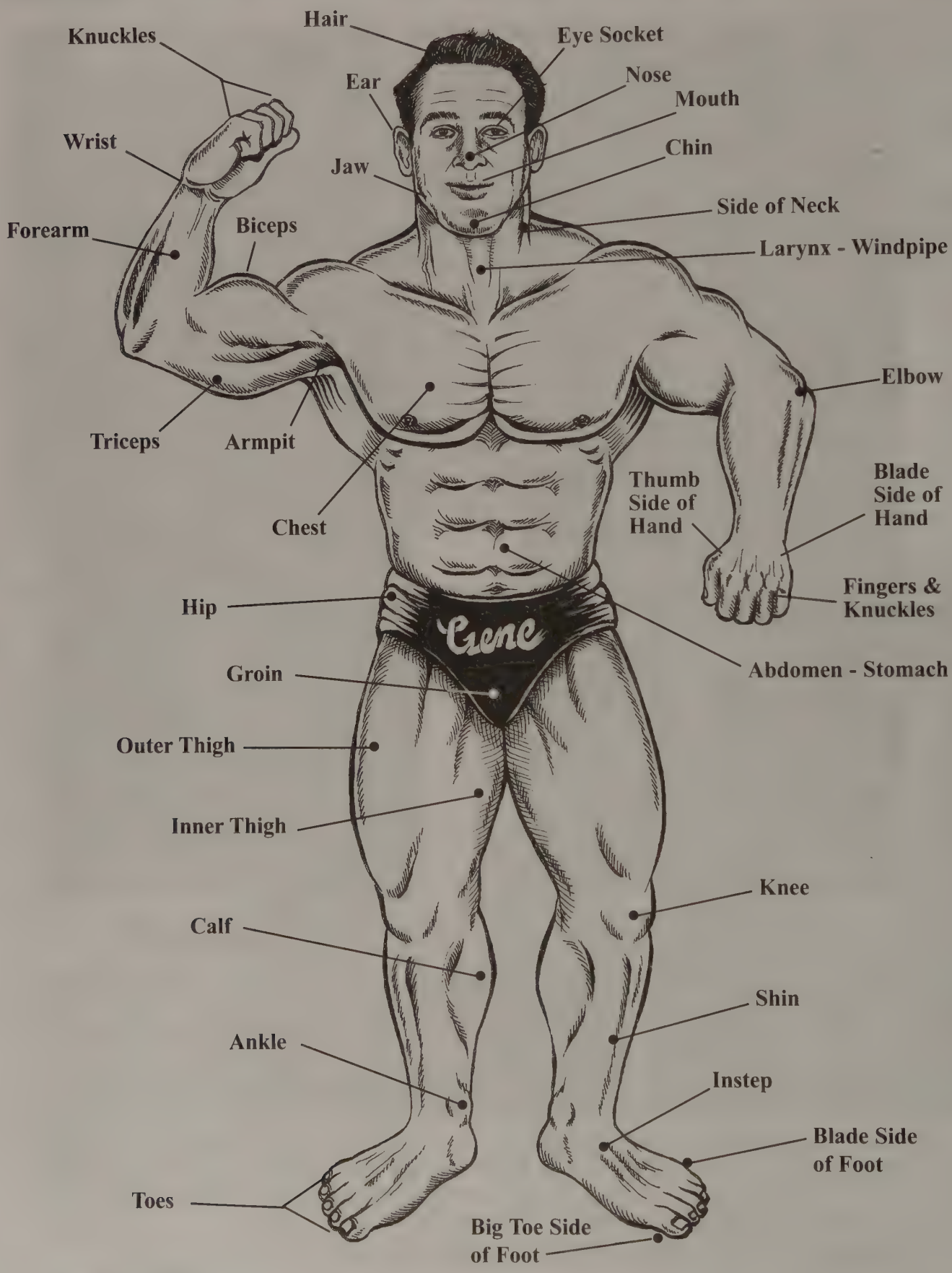
(3) With your legs bent at the knees continue to lift him until he is on his back and on your shoulders (4). Once he is on your back you can hold him or carry him to another location. If he has an attitude you can bounce him on your back. Note: lock his left shoulder with the left side of your head. Use your left shoulder as a base. To put pressure on his left elbow, pull his left wrist toward your lower chest.

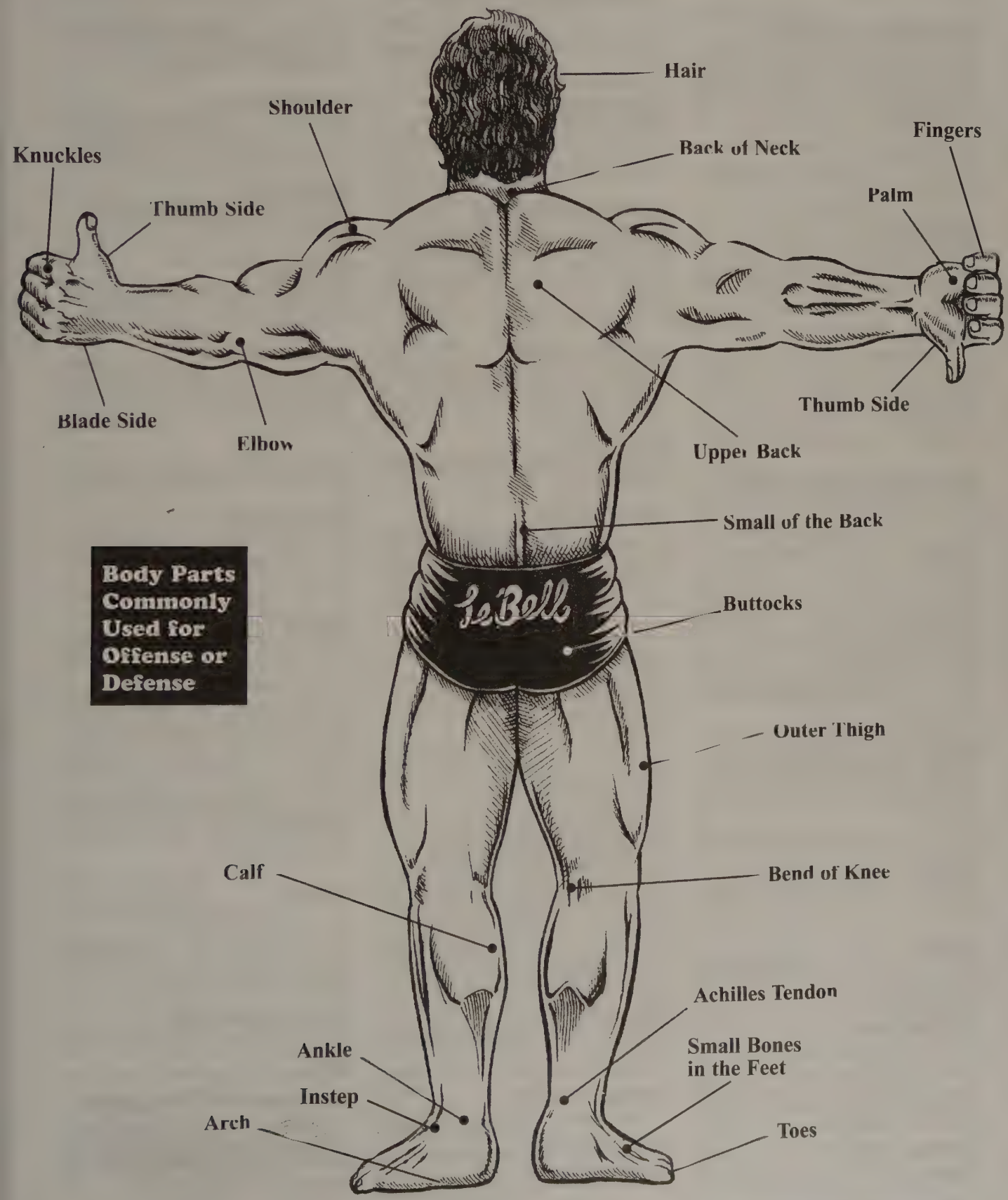
Body Slam Variation
Using the Club

Using your right arm place the club between your opponent's legs from the front. Your left arm goes underneath and around the right side of his neck and on his back. Control his upper body with your left arm by pulling his upper body close to you. Lift his lower body over your head with your right arm. You can throw him on his back or over your right shoulder.

Body Slam Variation
Using the Club

Using your right arm place the club between his legs from the front. Your left arm goes around the left side of his neck and your left hand is on his back pulling him close to you. Control his upper body with your left arm. Lift his lower body over your head with your right arm. You can throw him easily onto his back and remain standing or land on him (depending on his attitude.)


Knuckles
Hair
Eye Socket
Ear
Nose
Mouth
Wrist
Chin
Jaw
Side of Neck
Forearm
Biceps
Larynx - Windpipe
Elbow
Triceps
Armpit
Thumb Side of Hand
Blade Side of Hand
Chest
Fingers & Knuckles
Hip
Gene
Abdomen - Stomach
Groin
Outer Thigh
Inner Thigh
Knee
Calf
Shin
Ankle
Instep
Blade Side of Foot
Toes
Big Toe Side of Foot


Hair
Shoulder
Fingers
Knuckles
Back of Neck
Palm
Thumb Side
Thumb Side
Blade Side
Elbow
Upper Back
Small of the Back
Body Parts Commonly Used for Offense or Defense
LeBell
Buttocks
Outer Thigh
Calf
Bend of Knee
Achilles Tendon
Ankle
Small Bones in the Feet
Instep
Arch
Toes

GLOSSARY

ABDOMINAL STRETCH
Professional's word for what amateurs call "the guillotine" which is generally stretching and twisting chest and stomach muscles.

ALL FOURS
A wrestler on his hands and knees or elbows and knees.

ARM BAR
A lock on the arm when the arm is straight or extended. There is pressure against the elbow joint.

ARM LOCK
Any lock against the arm that has the capability of causing injury to the arm.

ATTACK
An offense; trying to gain an advantage.

ATTITUDE ADJUSTMENT
To put pain on anyone who does not give enough respect; to teach respect.

BASE
Supporting surface. Something that doesn't move when you push or pull against it; as close to an immovable object as possible; starting point; an object that offensive and defensive players step on while playing the great American sport of baseball.

BELT (OBI – Japanese)
Usually worn around the waist by Judo, Jiu-Jitsu and many martial art competitors instead of buttons, zippers or suspenders.

BEND
To turn part of the body from a straight line.

BICEPS
A set of two muscles at the front of the upper arm.

BLADE SIDE
The sharp or small finger side of the hand opposite the thumb side. The sharp or little toe side of the foot opposite the big toe side.

BREAK FALL
Distributing the shock of hitting the mat, which lowers the risk of getting hurt while falling or being thrown down.

CARPENTER
A man who never seems to win. He is called a carpenter because he is always building up his opponents.

CAULIFLOWER EAR
Protruding ear cartilage caused by internal bleeding which, if not drained properly, will deform the cartilage. Usually caused by a blow or irritating pressure to the ear from grappling or fighting.

CHICKEN WING
A right arm to left arm or left arm to right arm hold (See Turkey Wing).

CHIN ROLL
Using the chin as a handle to roll or turn an opponent.

CHOKE HOLD
To cut off or slow down the blood supply to the opponent's head rendering him unconscious. Safe if done correctly. Most chokes or sleeper holds are legal in Judo and Jiu-Jitsu competition.

CHAMPION
Title holder.

CLAW
Extending and curling the fingers in order to grip or squeeze some part of your opponent.

CLOCKWISE & COUNTER CLOCKWISE
Are always used from the point of view of the person doing the hold; it is referring to the face of a clock with the hands moving forward, clockwise (to the right) and the opposite direction, counter-clockwise (to the left).

COACH
One who instructs, trains or directs performers.

COBRA CHOKE
A choke where your opponent is choked with his own arm.

COME-ALONG
A series of wrestling holds which allows a person to walk an opponent in any direction that he desires.

CONFIDENCE
The man who walks with the knowledge of grappling never walks alone.

CONTENDER
A person who is in line to compete for a title, not the champion.

CONTEST
Event at which one or more competitors are striving to win. Not an exhibition.

COOPERATION
Working together for a common goal without endangering or risking injury to your partner's body.

COUNTER
Retaliation to an attack (counter attack).

COWBOYING IT
Bite the bullet. Take it in the chops. To show you are tough and nothing can hurt you.

CRANK
Bending a handle at a right angle, such as an arm or a leg. The handle can be anything connected to the body, such as the head against the neck, the foot against the ankle, fingers against small bones in the hand and the toes against small bones in the foot, etc. The handle can be used as a lever to control, twist or turn in order to put pressure on a specific part of the body. The pressure is on a connecting joint.

CROOK
The part of the body which is inside the elbow, knee, shoulder to neck, etc. Usually a place to grab in order to use as a handle. (Crook – one of the bad guys).

CROSS TRAINING
Training in more than one style of any system.

DARK SIDE OF THE MOON
A technique that may be illegal in some rule books. Primarily designed so it is out of view of the referee and video cameras.

DEFENSE
Thwarting an attack (self-defense).

DOJO (Japanese)
A place where martial artists work out (school or gym).

DOUBLE LEG & FOOT CONTROL
Attempting to control any part of your opponent's body with both your legs, but primarily focused against his lower body (in some circles called "The Guard"). You can also control the man's body either by scissoring (hooking your ankles together) or not scissoring parts of his body. Also attempting to control parts of his body with both your legs and feet.

DOUBLE WRIST
While doing a hold a wrestler will grab his own wrist for leverage or as a lever (keylocked).

DOUBLE WRIST LOCK
A wrestler grabs his own wrist and one of his opponents wrists for leverage or as a lever (keylocked). Brazillians call it a *Kimura*.

DRAGGING
Straightening out an opponent's arm or leg by pulling it away from his body to weaken his position.

D-Q
Disqualification; losing a match for any reason other than competing by the rules (breaking the rules).

ESCAPE (ESCAPING)
Getting out of a hold or an attempted hold.

EX-CHAMPION
The former title holder.

FIGURE-4
Usually applied by your arms or legs which are shaped like a figure-4 where one of your arms (or legs) can be straight and the other is crossed over or under the straight arm (or leg) at a 90-degree angle, forming the figure-4 (the step before keylocking.)

FINISHING HOLD
Any technique that ends the contest or a fight.

FLEX
A grappling term which means to bend any part of the body.

FOOT CONTROL
Use of your foot, the ankle to the toes, in order to control, maneuver, hook, lift or grab parts of your opponent, generally below his waist.

FOREQUARTERS
Sometimes wrongly spelled, but often used "Four Quarters" or "4-Quarters." A wrestler on his hands and knees or elbows and knees; all fours. (Not in grappling terms – four quarters equals a dollar.)

FREE PRACTICE
Not contesting but utilizing the techniques you know to improve and increase your knowledge. (In Japanese - *randori*).

FRESH WATER CRAB SERIES
Cranks the foot to the outside.

FURTHER NELSON
Combination of two holds, one being in the Nelson family. It is used to roll an opponent as well as control him.

GI (Japanese)
Uniform worn by many martial art styles. (G.I. in America means soldier. Government Issue, which has nothing at all to do with grappling.)

GIVE UP
Verbally or physically telling an opponent he wins. Before beginning a match with an opponent, have an understanding with him what kind of submission signals will be honored, i.e., tapping the mat, your opponent, voice, etc. (Sometimes the referee gives up for you.)

GO BEHIND
To go from a position facing your opponent to ending up in back of your opponent. There is an advantage being behind your opponent because his strength and the majority of his attacking units move better to the front than to the rear.

GOVERNOR
How to learn grappling, become a professional wrestler (Jesse "The Body" Ventura) and become Governor of Minnesota (Jesse "The Mind," Ventura).

GRAPEVINE
Wrapping or hooking your leg (or legs) around an opponent's leg (or legs, arm or arms). When an opponent's legs are trapped in a grapevine, the wrestler controls the lower body. Grapevine the arms and the upper body is controlled.

GRAPPLE
Hand to hand competition in order to grip, hold or throw your opponent to the ground. Or, to use any finishing hold to make your opponent submit or render him helpless. In pro-wrestling grappling means a combination of any and all techniques, legal or illegal.

GRIP
Grabbing your own body part, or one of his, wrist hand, ankle, etc. A good grip means a strong hold.

GUARD
Another name for foot and leg control.

HAJIME (Japanese)
Begin; referee's command to "Begin the match."

HANDLE
Grabbing a weapon or some part of your opponent, either his body or clothing, in order to secure the hold. (Door handle, club handle, etc.).

HAMMER LOCK (Wrestling)
A hold in which one arm of an opponent is twisted, cranked and forced upward behind his back.

HAYWARD NISHIOKA
Excelling all others; the best you can be. (If you are called "Hayward Nishioka," you are the best of the best and that is a compliment.)

HOLD DOWN
Ground techniques which hold an opponent in a certain position where you are controlling his body and it is difficult for him to get up.

HOOK
Any type of grabbing or capturing technique. To beat your opponent with a finishing hold is to hook him. To "hook a fish" is to punish a beginner.

HOOKER
Master of finishing holds. Lou Thesz is the best example of what a "hooker" is. (2) A lady of the night.

HOOKING
Putting a hold on an opponent so he cannot escape. A man who is good at hooking is treated with great respect.

HUG
Squeezing a part of your opponent's body securely against your own.

IN DEEP
Any part of your body that is very close to any part of your opponent's body. For example, your arm is in deep in the bend of his arm which means there is no space between your arm and his arm; or you are hugging his chest, in other words, there is no space between your body and his body.

IN SHALLOW
Not in deep.

INSIDE
Primarily referring to your arms or legs being wrapped around his arms or legs or body (on the inside of your arms or legs); the side of an arm or a leg closest to your body (in deep). The inside of a bend in an arm or a leg. Example, your arm between his two legs as in a Crotching Nelson hold down. It is also known as "the shady side."

INSTEP
The top section of the foot between the ankle and toes.

JIU-JITSU (Japanese)
The meaning of the word "Jiu-Jitsu" is "The Gentle Art." It is an ancient art of unarmed self-defense or competition designed to seriously injure your opponent. In recent years it has been rejuvenated as a form of sport wrestling. (Also spelled Jujitsu).

JUDO (Japanese)
(1) The meaning of the word "Judo" is "The Gentle Way." Created in 1882 by Jigoro Kano who took what he thought were the most practical aspects of jujitsu, which at that time was used only for self-defense, and turned it into a sport. For many years Judo has been an Olympic event; a form of wrestling which uses a uniform or a *gi* as a handle instead of the opponent's bare skin.

KIAI (Japanese)
An offensive shout in a match. A shout or a grunt putting all of one's strength in one movement. If done right, you may startle your opponent. For example, if somebody behind you blows a loud whistle, honks a horn or screams in your ear and you are not expecting it, you will usually straighten your body and stiffen up for a split second. In competition, if you startle your opponent for a split second when you attack with your technique, it's more difficult for him to counter or react. You can control a stick a lot easier than you can control a wash rag.

KNEE LEVER
Putting pressure on the knee for pain or to be able to turn the opponent in a desired direction.

KEYLOCK
Securing an opponent's head, arm, body or leg which is caught between either your folded locked arms or folded locked legs. It is used to secure a hold or a grip. (Generally thought of as putting a key into a lock, i.e., your opponent's head, arms, body or legs is then the key and your folded arms, (or legs) are the lock.)

The difference between a keylock and a figure-4 keylock, in a figure-4 one of your arms (or legs) is semi-straight or straight and the other arm or leg is bent in the shape of a "4." A keylock means a hand (or a leg) which begins as the straight part of the "4" and then bends to secure the hold.

LeBELLLIAN
A variety of techniques, usually classified as being sadistic. Also, holds developed by Gene LeBell using arms or legs as levers.

LEG CONTROL (Double)
Controlling your opponent's upper or lower body with both of your legs.

LEG CONTROL (Single)
Controlling your opponent's upper or lower body with just one of your legs.

LEG LOCK
Any lock against the leg that has the capability of causing pain or injury to the leg.

LEVER
Using a part of your body or your opponent's body to turn him in a different direction or hold him down; a method of prying loose from a hold (using a straight arm or a straight leg as a lever for prying or dislodging different parts of the body). Levering – moving part of his body up, down or away from his body with parts of your body.

LIFTING
Raising a part or all of your opponent's body or your own body to attack or defend.

LOCK
A secure hold.

MAKIKOMI (Japanese)
A Winding Judo throw. Generally used when throwing an opponent and you land on the opponent.

MARTIAL ARTIST
A martial arts practitioner.

MAT BURN
Open cut, scrape or sore generally caused by rubbing against the mat.

MAT WORK
Also known as ground work; techniques done on the mat, not while standing.

MATE (Portuguese & Spanish)
Kill!

MATTE (Japanese)
I give up: I submit; time; stop. (Note: Both mate and matte are pronounced the same).

MIXED MARTIAL ART
All arts used to the best advantage in a legal contest.

NAKED CHOKE
A choke, strangle or sleeper done without the aid of anything other than arms or legs. No clothing or device is used.

NECK LOCK
Any hold against the neck that has the capability of causing pain or injury to the neck.

NELSON FAMILY
A series of wresting holds popularized by a wrestler named Nelson over a hundred years ago. There is the quarter Nelson, half Nelson, three-quarter Nelson, full Nelson and combinations and variations thereof.

OFFENSE
The act of attacking.

OUTRIGGER POSITION
Your body forms a 90-degree angle to your opponent. It is a strong position and difficult for your opponent to roll out of. If you take a cardboard match and you want it to land on its side when you drop it from a certain height, simple, just bend it into a 90-degree angle, an outrigger position.

OUTSIDE
Primarily referring to your arms or legs being wrapped around either his arms or legs or body (on the outside of his arms or legs); also the parts of your arms or legs on the opposite side to the inside of your arms and legs; the outside of the arms or legs is the part of the body that is not designed to bend.

PARTY FLEX
Any technique with the word "party" is a technique used generally at a party to quietly escort a 'bully' from the area. It is not used to hurt the opponent as much as it is to embarrass him in front of the guests if he forces you into that position.

PINCH
To painfully squeeze the flesh of your opponent. To put pressure against the blade side of a man's wrist is called a pinch.

PROTECTIVE GEAR
Mouthpiece, knee pads, elbow pads, hip or back pads, anything that protects a part of your body.

RABBIT PUNCH
A short, sharp blow to the nape of the neck or the lower part of the skull.

REALLY
A man who is great at contesting. If somebody says, "This man can tie his shoes," he is a "Really."

REFEREE
The impartial third party in the ring. He makes sure certain rules are being followed and watches for the safety of the competitors. He helps in making the decision.

REPETITION
Technique or movement practiced repeatedly in cooperation with a partner, or without a partner, until it becomes second nature. (Japanese – *Uchi Komi*).

RESPECT
Honor given to a teacher, a parent or any other person deserving of high esteem.

RIDE
This is not a pin but a controlling technique where your opponent is supporting the majority of your weight.

RIGHT ANGLE
When a joint (such as an arm or a leg) is bent 90 degrees in one direction.

ROLLING FALL
To make your body into a wheel so it is smooth rolling, not like rolling a box where the edges can be damaged from a roll, with elbows and knees protruding. (As far as someone rolling in circles; they will be known as wheels.)

ROLLING TECHNIQUE
You roll your opponent over with the use of your head, arms or legs, usually referred to "rolling him onto his back;" when rolling is referring to oneself it means that you are practicing a form of tumbling. If a wrestler is speaking to another wrestler and says, "You want to roll with me?" It means "Let's wrestle."

ROLLING WITH
Wrestling or rolling around on the mat with an opponent.

SALTWATER CRAB SERIES
Cranks the foot inward or straight down.

SAMBO (Sombo)
A form of grappling made popular in Russia.

SCISSOR/SCISSORS
Hooking ankles together around part of an opponent's body and using that leverage to squeeze your knees together for pain or control. Generally when you cross your arms to secure some part of your opponent's body or uniform, you scissor your elbows to pull your opponent in closer to you in an effort to tighten up your hand grip.

SENSEI (Japanese)
Teacher – a person deserving of high respect for all the years and time put into the art he or she is teaching.

SINGLE FOOT & LEG CONTROL
Attempting to control any part of your opponent's body using only one leg, but primarily focused on controlling his lower body.

SHIAI (Japanese)
Contest.

SHOOT
Going for a win. Shooting in generally refers to going for single or a double leg take-down (Attacking).

SIFU (Chinese)
Master instructor or teacher in Asian arts.

SIT OUT
An escape technique, usually when a man is behind you.

SLEEPER (Choke)
To render an opponent unconscious by stopping or slowing down the blood supply to his brain. (Japanese – *Shimewaza*).

SMOTHER PIN
A hold down where part of your body covers your opponent's face to make it difficult for him to breath. If a man cannot catch his breath, his fight will be short-lived.

STEP OVER
Stepping over a part of your opponent's body in order to better your position.

STOCKS
An aggressive technique in order to roll a man over onto his back. You control his head, arms and upper body. Sometimes called a "Cow Catcher."

STRAIGHT ARM
Also known as a long arm; an arm that is not bent.

STRAIGHT ARM BAR
The pressure is in the elbow.

STRAIGHT LEG
Also known as a long leg; an leg that is not bent.

STRAIGHT LEG LOCK
The pressure is in the knee.

STRANGLE HOLD
A choke on the neck which cuts not only his air supply to his lungs but also puts a tourniquet on his neck which could cause damage to the larynx, etc.

STRETCH
To straighten out an opponent's arm or leg; there is no doubt who the winner is, to stretch an opponent is to humiliate or beat him.

SUPLEX
(Pro-wrestling term)
A high standing throw where the man does not have a chance to break his fall. (Amateurs call this throwing technique a Soufflé).

SURFBOARD
One or two straight arms forced behind an opponent's back, as high toward his head as possible. One of the Time Hold series. The pressure is mostly on your opponent's shoulders.

SWITCH
Moving from either a losing or neutral position to gain an advantage, usually ending up behind your opponent.

TAKEDOWN
To get an opponent off his feet and onto the mat or ground.

TAKING OUT THE SLACK
A technique that has been completed and the pressure is now slowly being applied.

TANGLE FOOT
Goofy foot, near foot, southpaw, opposite leg forward, not-as-often-used side.

TAP-OUT
Give up; submit; tap your opponent or the mat at least twice which indicates surrender. (Japanese – Matte, to verbally give up).

TATAMI
Generally referred to as a sectional straw mat. But in recent years it is made out of other materials, including rubber and plastic.

THIRD ARM
Anything that can be used to help gain an advantage over your opponent is called a third arm. Examples of a third arm are the mat, the ropes, a wall, props, parts of your body or his body, etc.

THUMB SIDE
The side of the hand or wrist that the thumb is located on. In reference to the foot it is the big toe side. It is the opposite of the blade side.

TIME HOLD
Any hold where you can control an opponent for a long period of time which causes very little or no fatigue to you.

TOP WRIST LOCK
90-degree arm lock on your opponent's arm, which is pointing over his head using his wrist as a handle.

TRICEPS
A set of three muscles along the back of the upper arm.

TRUNKS (Tights)
Grappling or wrestling wear. Different from an elephant's trunk.

TURKEY WING
A left arm to left arm or right arm to right arm hold (See Chicken Wing).

TWIST
A turn from a fixed position.

WORK
Working out. Not a contest. A man who enjoys his work never goes to work.

WRESTLER'S BRIDGE
An exercise and technique in which you, while on your back, arch your back so only the head and feet are touching the mat (thus making it difficult for your opponent to pin your shoulders). Normally used to throw an opponent off your chest and upper body.

WRESTLING (Free Style)
An Olympic sport that allows for standing throws, tackles, takedowns and pins with no finishing holds.

WRESTLING
(Greco-Roman)
An Olympic sport that allows standing throws and takedowns but no tackles or leg grab takedowns below the waist. All takedowns are above the waist. It allows pins but no finishing holds.

WRESTLING (Professional)
All styles of martial arts, grappling and wrestling forms combined with finishing holds. Many good professional wrestlers take liberties to showboat their charisma to attract more attention.

WRESTLING COACH
Mothers were made because God could not be everywhere. Wrestling coaches were made because mothers don't teach wrestling.

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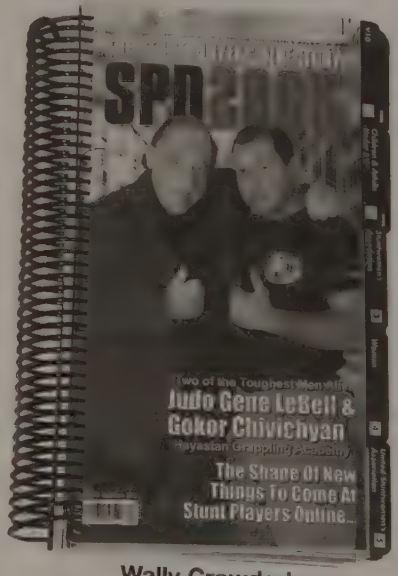

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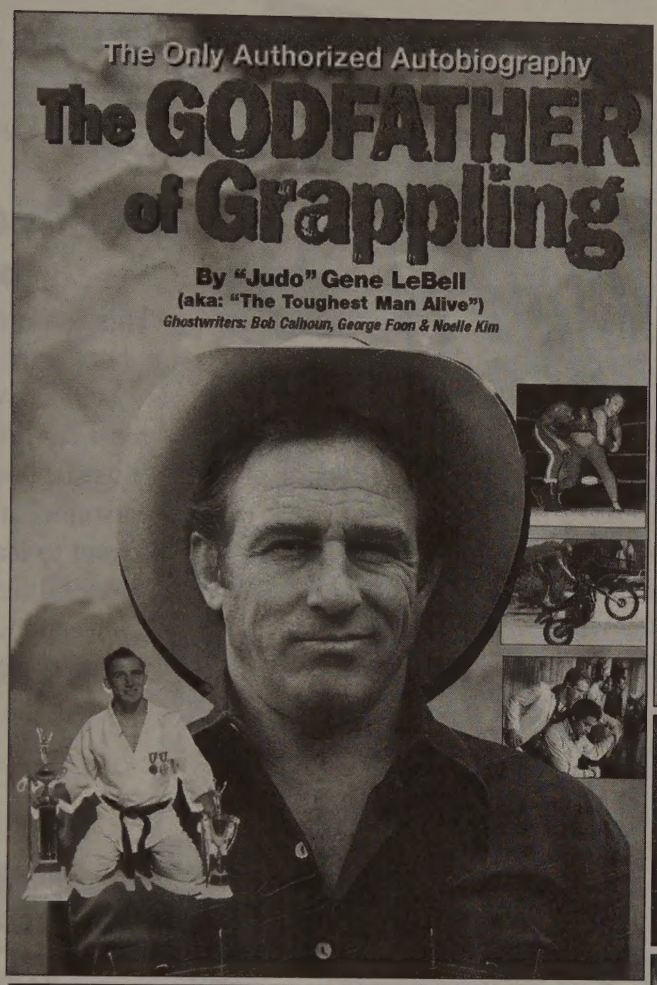
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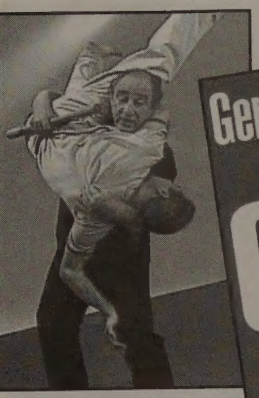

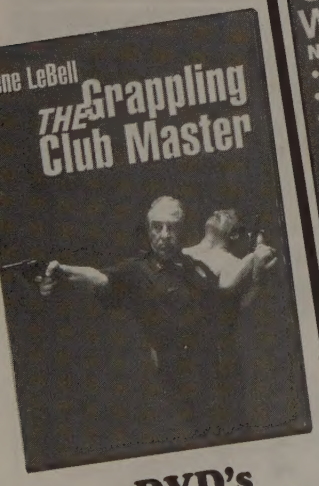

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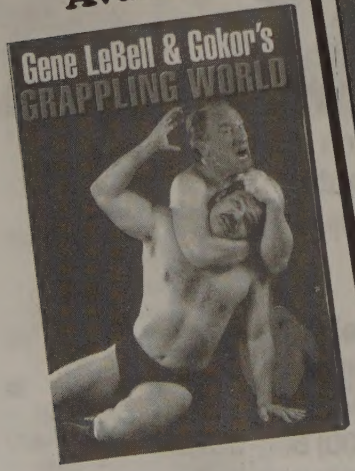

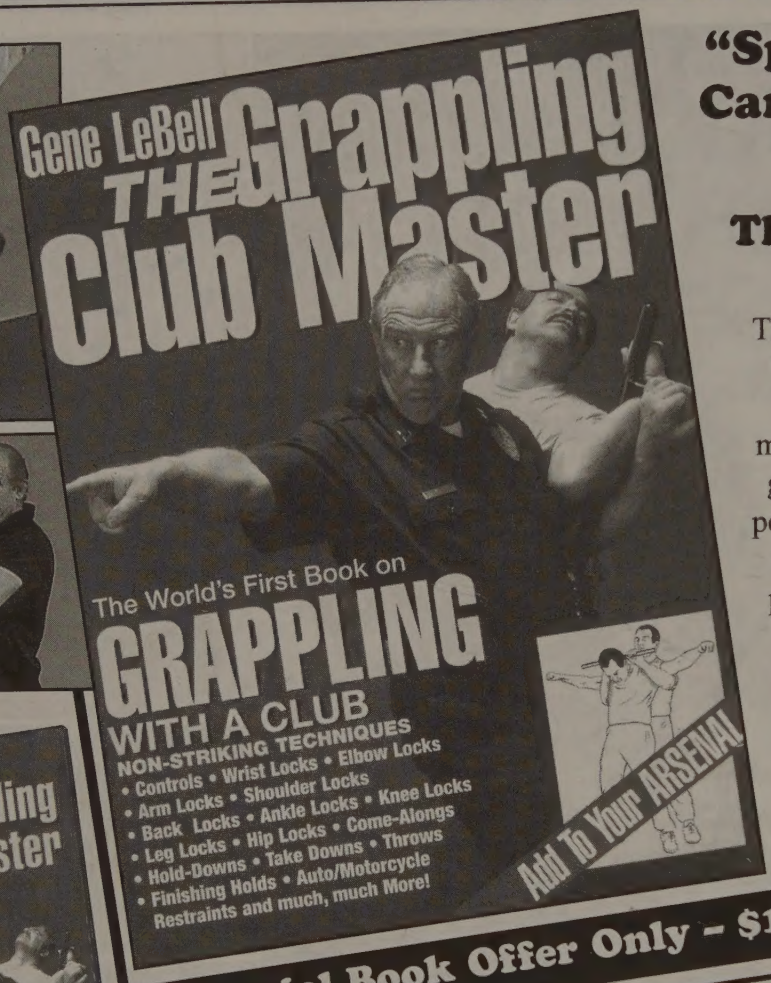
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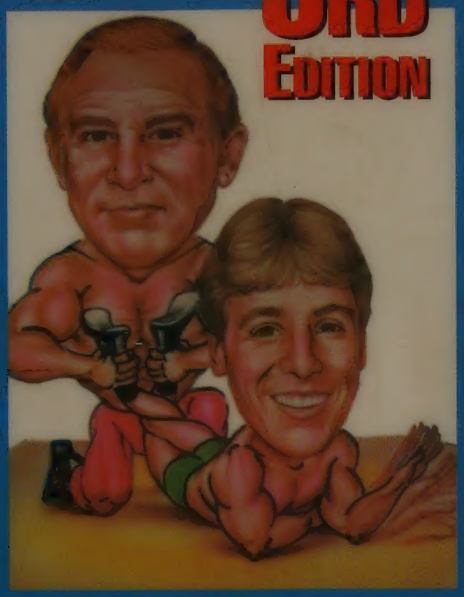

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least (lést) *alt. superl. of* LITTLE - *adj.* smallest in size, degree, etc.; slightest - *adv.* in the smallest degree - *n.*. the smallest in amount, importance, etc. - **at (the) least 1.** at the lowest **2.** at any rate - **not in the least** not at all

leave (lév) *vt.* **left, leaving 1.** to allow to remain (*leave* it open) **2.** to have remaining behind or after one **3.** to bequeath **4.** to go away from **5.** to abandon - *vi.* to go away or set out - **leave off** to stop - **leave out** to omit

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legend (lejénd) *n.* **1.** a story or body of stories handed down for generations and popularly believed to have a historical basis **2.** a notable person or the stories of his exploits (*see also* **Gene LeBell**)

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